February 2009
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Cake
CRAFT & DECORATION

Spring Weddings

Couture wedding cake

Show results

Valentine mice

Chocolate treats

Wild flowers

Stylish wedding cookies

Swan wedding cake

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Issue 123

Full projects with step-by-step instructions

ingredients

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additives and flavourings

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editor's welcome

February

Welcome to this month's pages, and what I hope will be a heart warming edition to cheer up a potentially freezing February. To help you beat away those winter blues our first Wedding edition of 2009 has some lovely ideas, and we do seem to be featuring a lot of flowers, which starts to get me thinking ahead to Spring and the warmer weather to come.

If you like what you see in these pages you may want to look out for Issue 5 of the Cake Craft Guide - Wedding Cakes and Sugar Flowers. I'm pleased to announce that this is now on sale in Tesco's and Sainsbury's, as well as through our more usual routes so many more of you will get a chance to see this sister publication.

For those of you more interested in competition work, this month also features a full list of winners from November's Cake International show, along with the first pictures, which show each of the overall winning entry from each class winners.

Julie

Julie Askew, Editor

1 – Basic 2 – Simple 3 – Testing 4 – Advanced 5 – Expert

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Subscription Enquiries, Back Issues, Binders and Cake Craft Guides
Cake Craft & Decoration Magazine, Tower House,
Sovereign Park, Market Harborough LE16 9EF
Tel: 01858 439605
Email:cake@subscription.co.uk
Website: www.cake-craft.com
www.subscription.co.uk/help

Annual Subscription Rates:
UK £42.00 including postage
Europe and Eire £53.50 including airmail postage
USA $102.00
Canada Can $137.00
Rest of the World £69.50 including airmail postage
For US and Canada call toll free 1 877 363-1310
or visit www.expressmag.com

Newsagent and Distribution Enquiries
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American Cake Shop Distribution
Cake Craft Shoppe Tel: 281-491-3920
www.cakecraftshoppe.com

Cake Craft and Decoration is published by
Anglo American Media Ltd.,
58 The Terrace, Torquay, TQ1 1DE
Tel: 01803 400000
Fax 01803 407390
Publisher Judy Reed 0208 785 2688

Reproduction by Prisma Imaging, Bristol
Printed in England by Wyndeham Heron

Magazine established April 1994
ISSN 1473-0383

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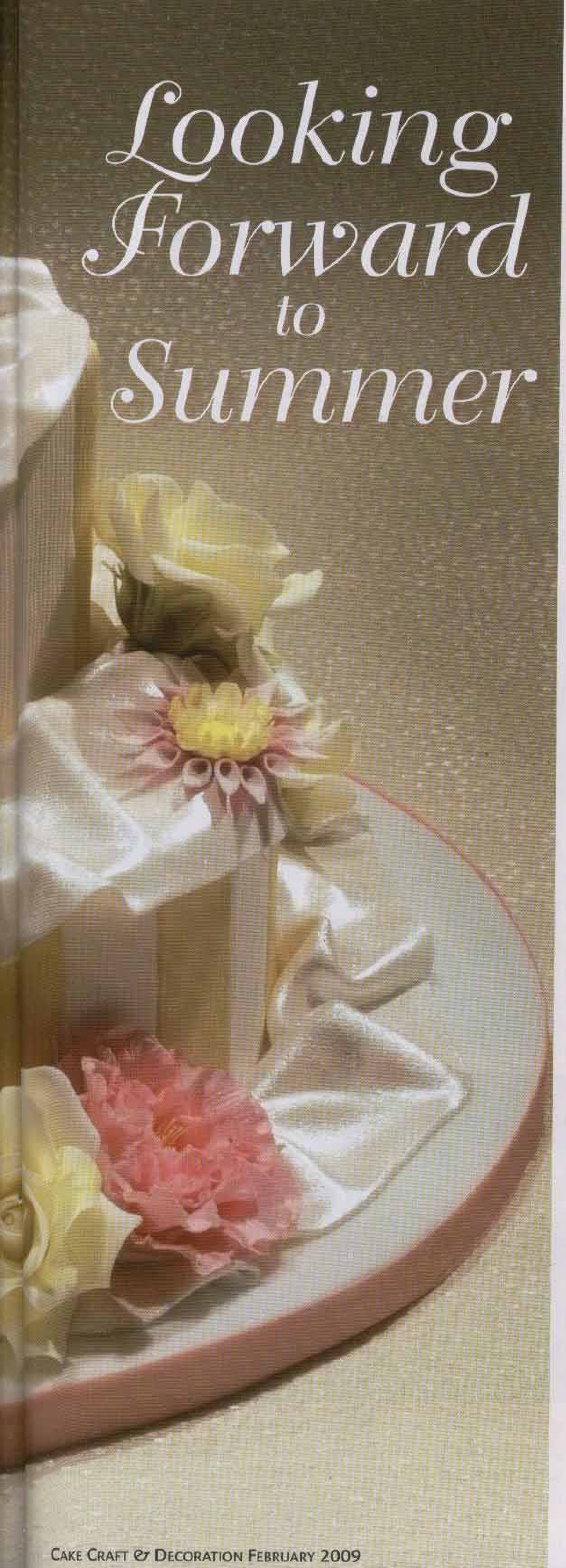
Cake Craft & Decoration, ISSN number 1473-0383, is published monthly, (12 times per year) by Anglo American Media Ltd c/o USACAN Media Dist. Srv. Corp. at 26 Power Dam Way Suite S1-S3, Plattsburgh, NY 12901 for US $102 / CDN $137 per year. Periodicals Postage paid at Plattsburgh, NY and at additional mailing Offices. POSTMASTER: Send address changes to Cake Craft & Decoration c/o Express Mag, P.O. Box 2769, Plattsburgh, NY 12901-0239

Cake
DIFFICULTY RATING
PME SUGAR Craft
Wilton
Icecraft Sugarpaste

Looking Forward to Summer



Pat Trunkfield

Most wedding cakes are planned and designed many months in advance and this elegant two tier wedding cake combines traditional flowers with modern styles that would be ideal for a summer wedding.

YOU WILL NEED

- round cake 25cm (10in)
- hexagonal cake 15cm (6in)
- round cake drum 37cm (15in)
- hexagonal cake card 15cm (6in)
- white sugarpaste 2.5kg (5lb) (Icecraft)
- ready to use gum paste 250g (10oz) **
- lustre spray gold & pearl *
- paste food colours, pink, violet, green and ivory **
- powder food colours, ruby, buttermilk, lemon yellow, foliage green & spring green
- ribbed rolling pin *
- five petal cutters xx large, xxx large and xxxx large *
- calyx cutters x large, xx large and xxx large *
- daisy marguerite plunger cutters *
- flower formers **
- modelling tools, cutting wheels, bone & ball *
- miniature modelling tool set *
- sugarcraft knife with ribbon insertion blade *
- foam pad *
- 20 gauge wires, white
- fine stamens
- ruler

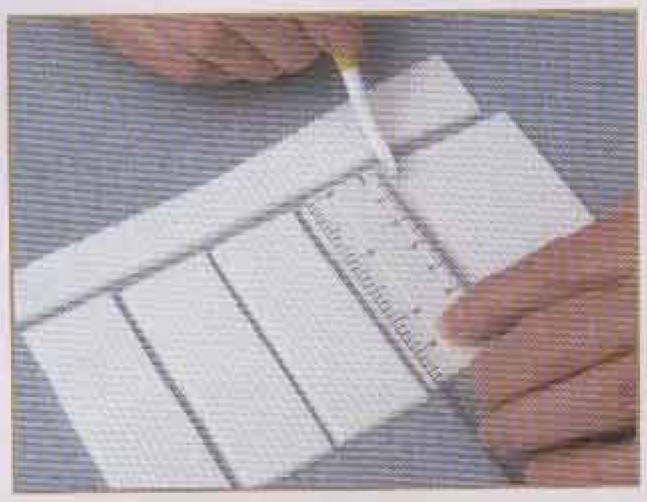
PME *
Wilton **

PREPARATION

To create the sharper top edge, marzipan the cakes by coating the top and sides separately. Coat the tops of the cakes with a thin layer of white sugarpaste.

1 To coat the sides of the cake roll out a strip of white sugarpaste on icing sugar. Place the ribbed rolling pin at one end and roll firmly but evenly across the paste.

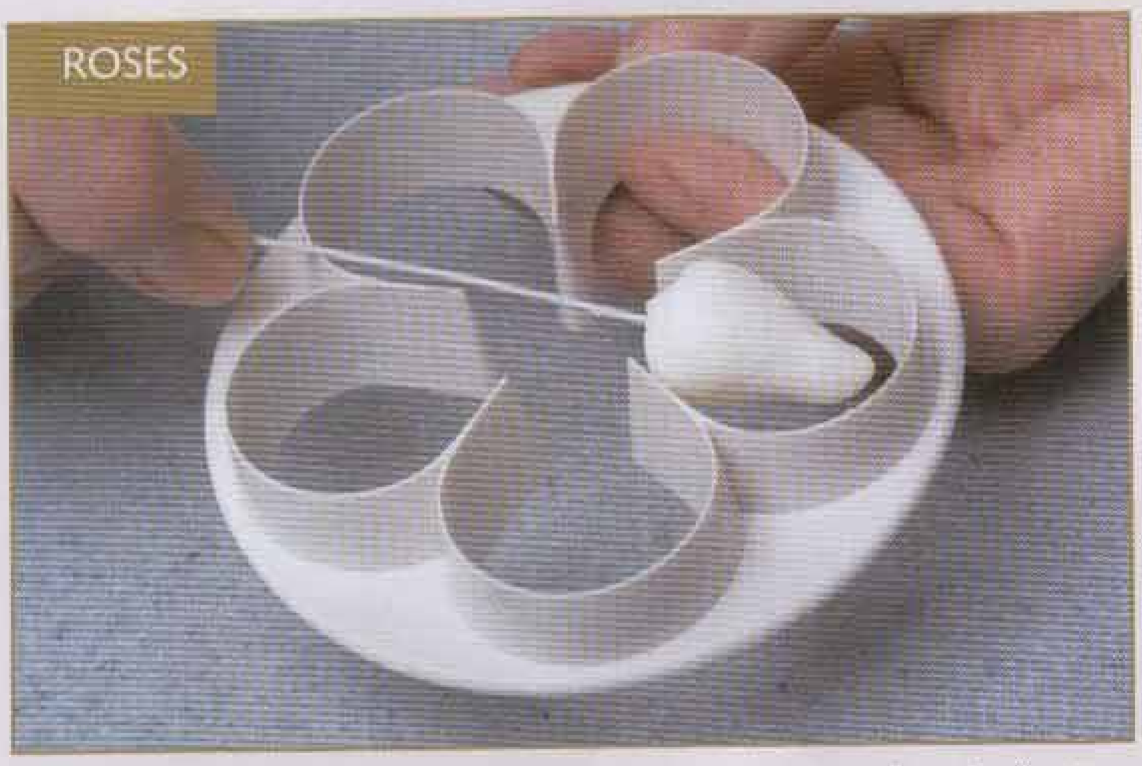
2 Trim the bottom edge of the paste. Measure the height of the cake and cut the paste to a similar width. Use the width of a ruler as a guide cut the paste into even strips.



3 Place half of the strips onto paper towel and lightly spray with gold colour. Allow to dry for a few moments.

4 Take one strip at a time, paint the back of the paste with cool boiled water and attach to the side of the cake. Continue around the cake, alternate the strips between gold and white. For the hexagonal cake use wider white strips to fill the space between the corner gold ones.

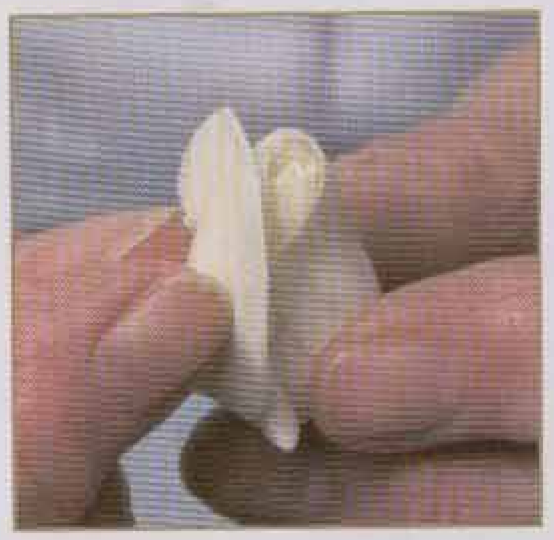
ROSES



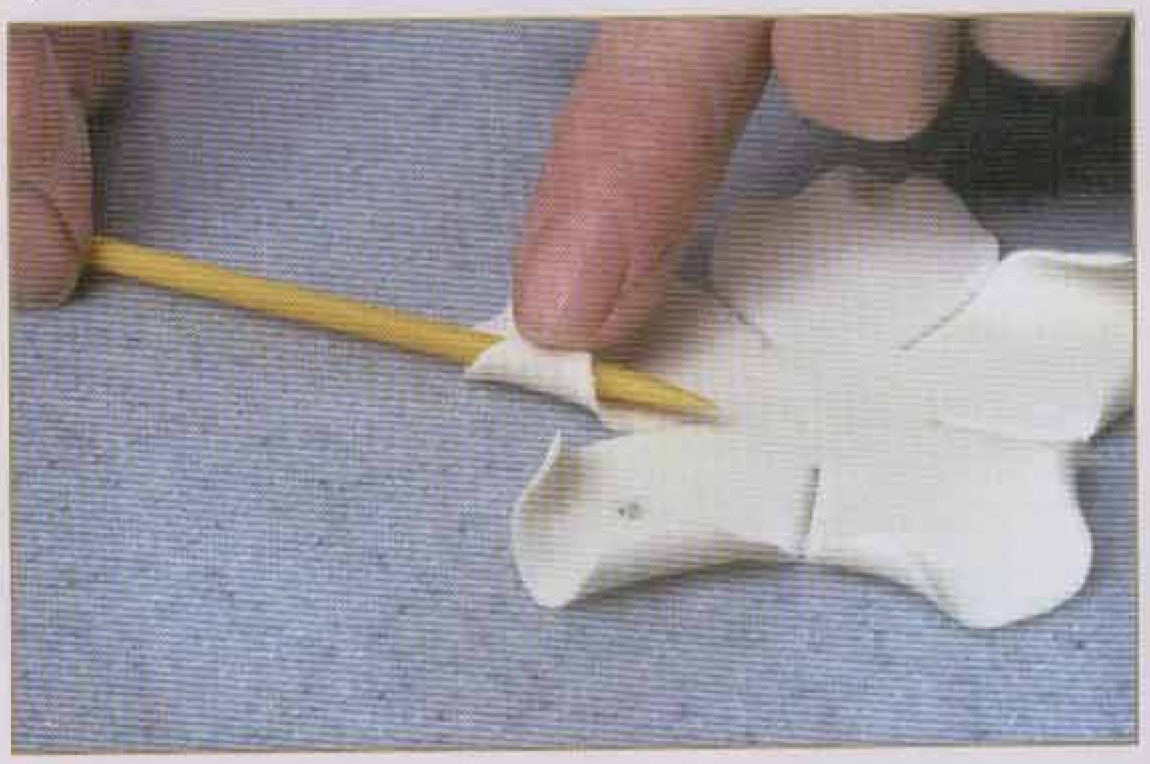
5 Mould a cone of gum paste and attach to a hooked wire. To ensure that the cones are the correct sizes measure them against the xxxx large five-petal cutter and ideally they should fit within a single petal shape. Allow to dry.

6 Use cream coloured gum paste and finely role out, cut out four shapes with the xxxx large five petal cutter.

7 Place the first shape onto a foam pad and soften the edges of the petals with the large ball tool. Thread the shape onto the wire and wrap the first petal tightly around the cone, secure in place with cool boiled water. Add the rest of the petals in this sequence 3, 5, 2 and 4.



8 Soften the edges of the second layer of petals. Place the paste onto paper towel and gently shade. Brush from the centre out with buttermilk and yellow powder colour. Attach the petals to the centre.



9 For the third and fourth layers. Use the small pin from the miniature modelling tool set to add additional detail to the edges of the petals. Roll and curl the paste around the tool.

10 Thread the shape onto the wire and overlap the petals as they are secured into position. Soften and curl the edges of the remaining shape and add in a similar way.

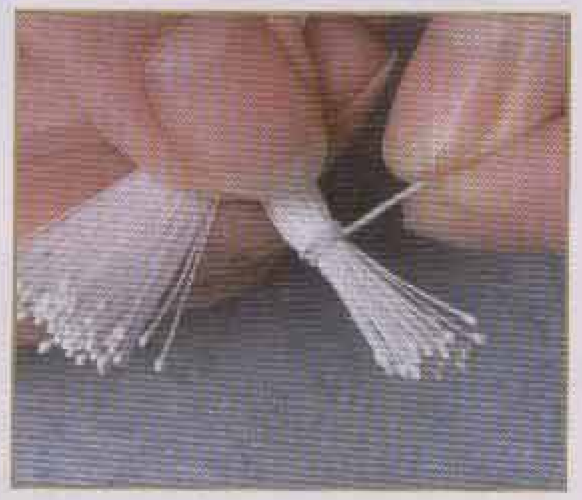
11 Use pale green gum paste rolled out finely, cut out a xxx large calyx shape for each rose. Make some small cuts into the edges of the paste with the cutting wheel. Soften the edges of the paste before you add to the back of the rose.

SIMPLE PEONIES

12 Use finely rolled out pink gum paste and cut out 2 of the largest size five petal cutter and one of each of the other two sizes. Vein the petals. Use one of the textured tools from the miniature modelling tool set. Soften and lightly frill the petal edges.

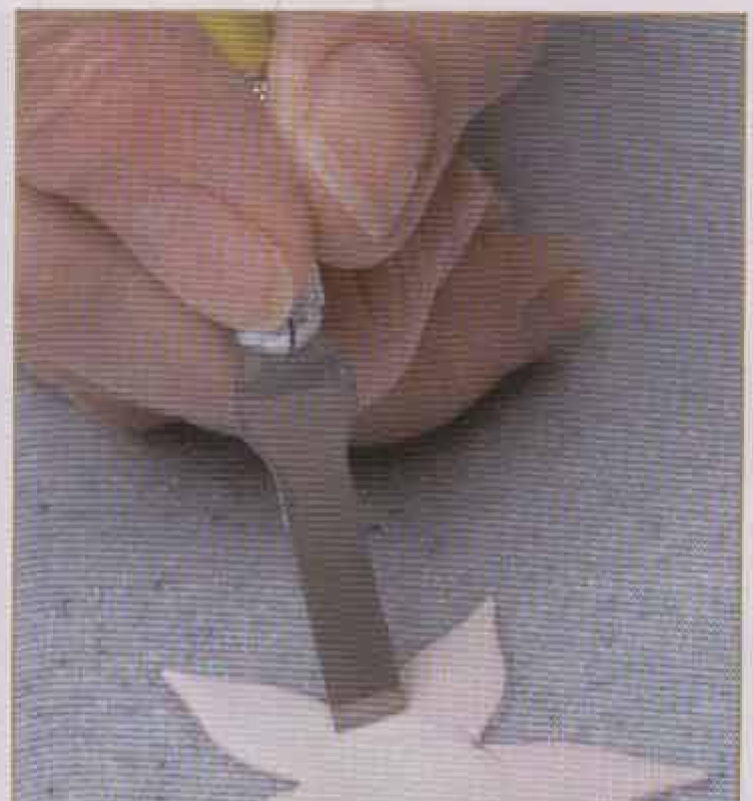
13 Cup the petals with the large ball tool. Move the ball tool from the tip of the petals to the centre. Place into the smaller flower former to dry. Add the additional layers and secure in place with water.

14 Cut and tie together a small cluster of stamens and colour with yellow powder colour. Wrap a small piece of paste around the base of the stamens before securing in the centre of the flowers.

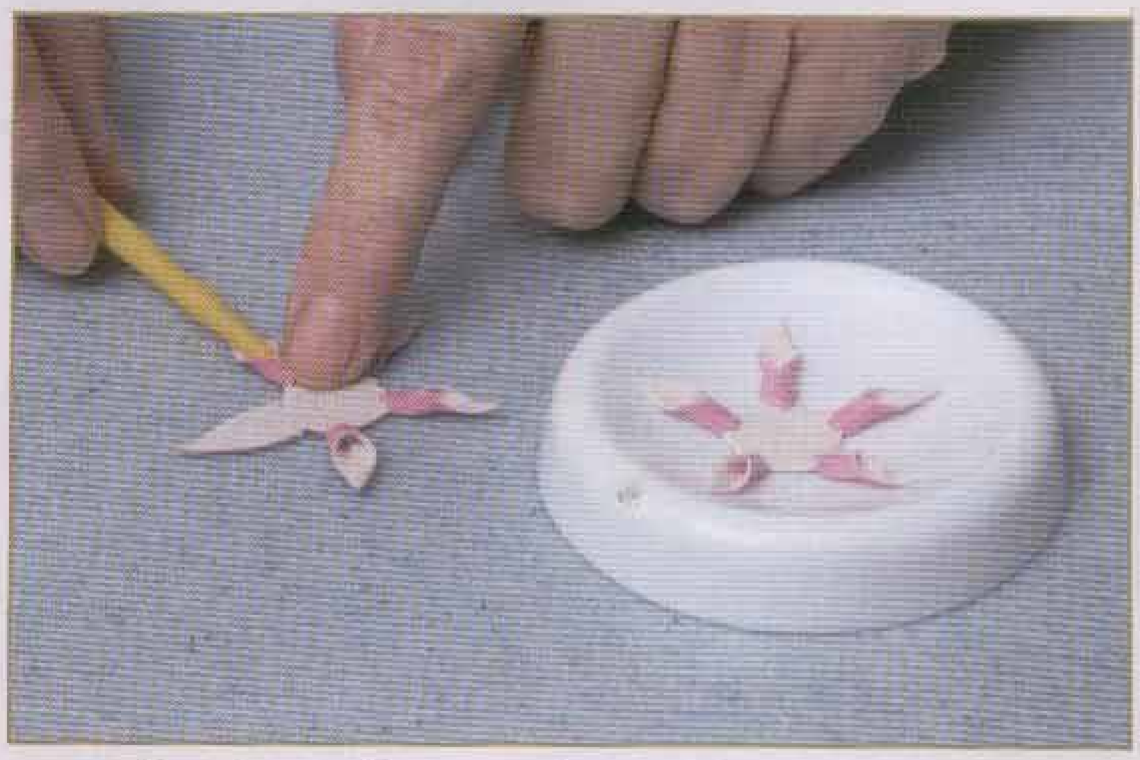


FANTASY CALYX FLOWER

15 Roll out equal quantities of violet and cream coloured gum paste and lay one on top of the other. Continue to roll out the paste until fine. Cut out three shapes with the x large calyx cutter.



16 Make small incisions across each petal with the ribbon insertion blade and soften the edges of the petals with a bone tool.



17 Use the small cone tool, wrap the petal around the tool overlapping the edges. Press firmly to secure together. Repeat the process for all of the petals. Place the shapes into the large flower former; carefully space the petals to create a full flower.

18 Cut out two daisy shapes from cream gum paste. Cut each petal into two. Thin and cup the petals and add to the centre of the flower. Complete each flower with a simple daisy centre made by pushing a small ball of paste into a piece of net tulle.

CakeTips

CRAFT & DECORATION

The roses can also be prepared using cocktail sticks to support the cones and these can either be completely removed or cut in a similar way as to the wires when the flowers have been completed.

Calyx and five petal cutters are extremely versatile and can be used to create a wide variety of flowers to include fantasy designs. The cutting technique used on the calyx can also be used with the five petal shapes and you will require two of these to create a full layer.

When you add the stripes to the side of the cake if the design does not join evenly, simply cut the last few stripes slightly narrower before you attach them to the cake. Remember to make sure that these are placed towards the back of the cake.

SUGAR RIBBON

19 Blend together equal quantities of white sugarpaste and gum paste. Roll out a long strip of paste and trim the edges if necessary. Roll over the edges of the paste to create a softer fabric effect.

20 Place the paste onto paper towel and spray with pearl colour. Allow to dry for a few moments. Cut the paste into manageable lengths, then lift and attach them to the cake. Gently fold and ruffle the paste to create a random effect and hide any joins in the folds.

21 Complete the cake by decorating with the prepared flowers. Trim the wires on the roses back to the calyx to ensure that they do not pierce the cake surface.

PLEASE NOTE: As always it is advisable to ensure safe and good practice and although these flowers appear unwired, it is essential to inform everyone that they contain non-edible materials e.g. wires and stamens.

Cake
DIFFICULTY
RATING

PREPARATION

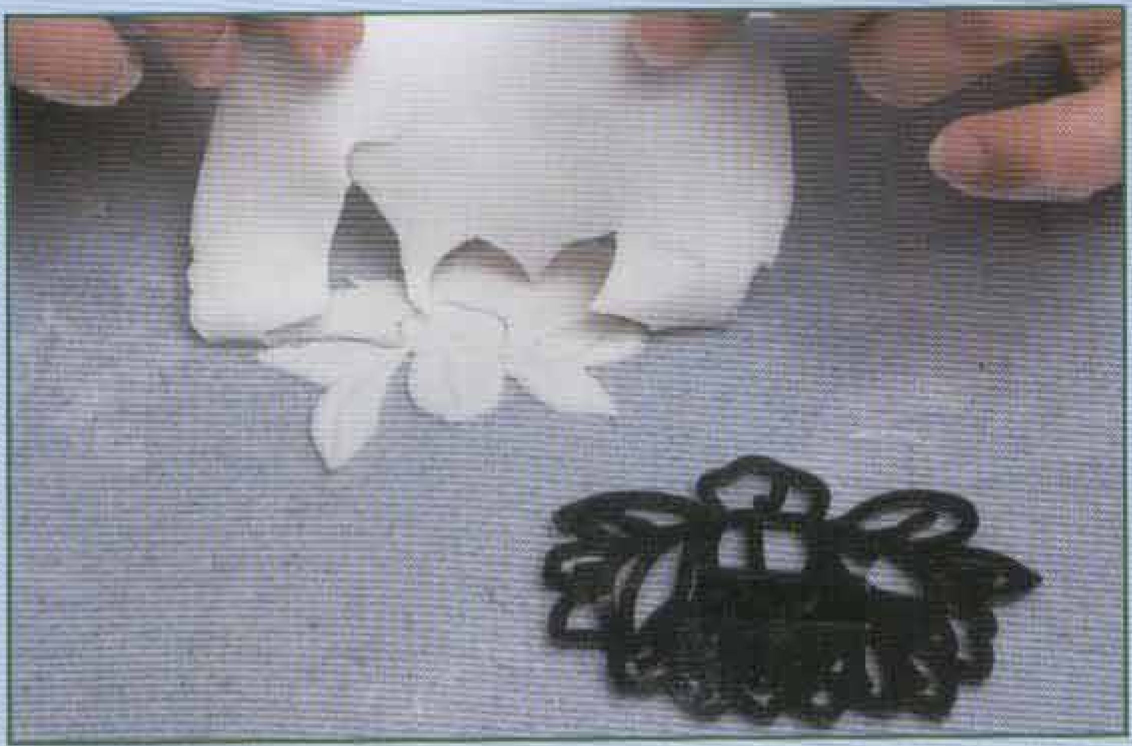
Place each cake on an appropriate sized board and coat with marzipan, then cover the cakes and board with sugarpaste, dowel the base cake and stack. Let down a little of the blue sugarpaste, place in a piping bag with tube and fill in the gaps between the two cakes.

CAKE SIDE

1 Roll out flower paste quite thinly and cut out four water lilies with the largest lily cutter.

Cake Tips

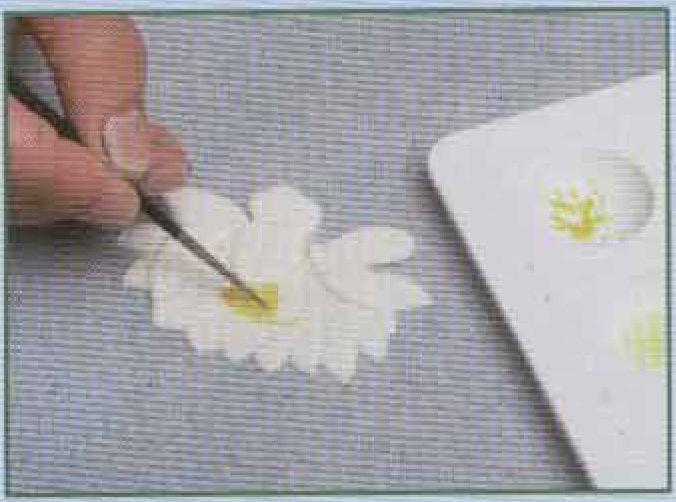
When using very fine cutters let your petal paste go slightly dry so it isn't sticky.



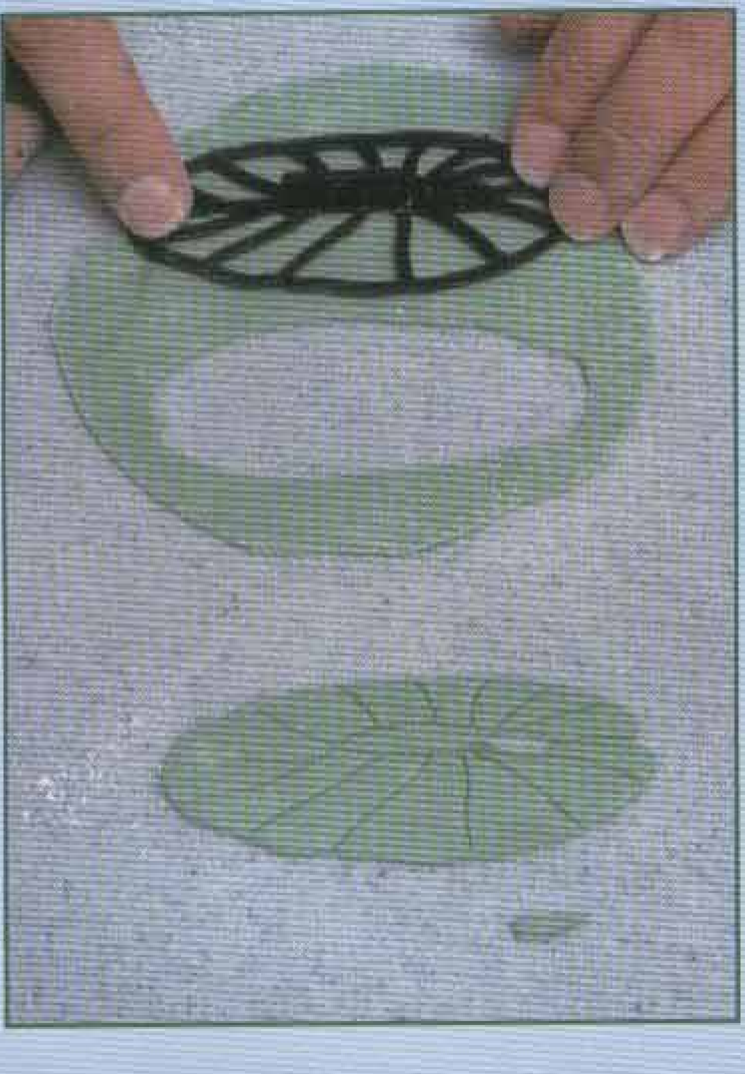
2 Roll out and cut four more water lilies and remove the six lower petals at the base of the lily.

3 Place the six base petals on top of the complete lily this will give a more three dimensional effect, secure with a little water.

4 Paint the centre stamens with primrose food colour.



5 Colour flower paste with spruce green, roll and cut out eight water lily leaves.



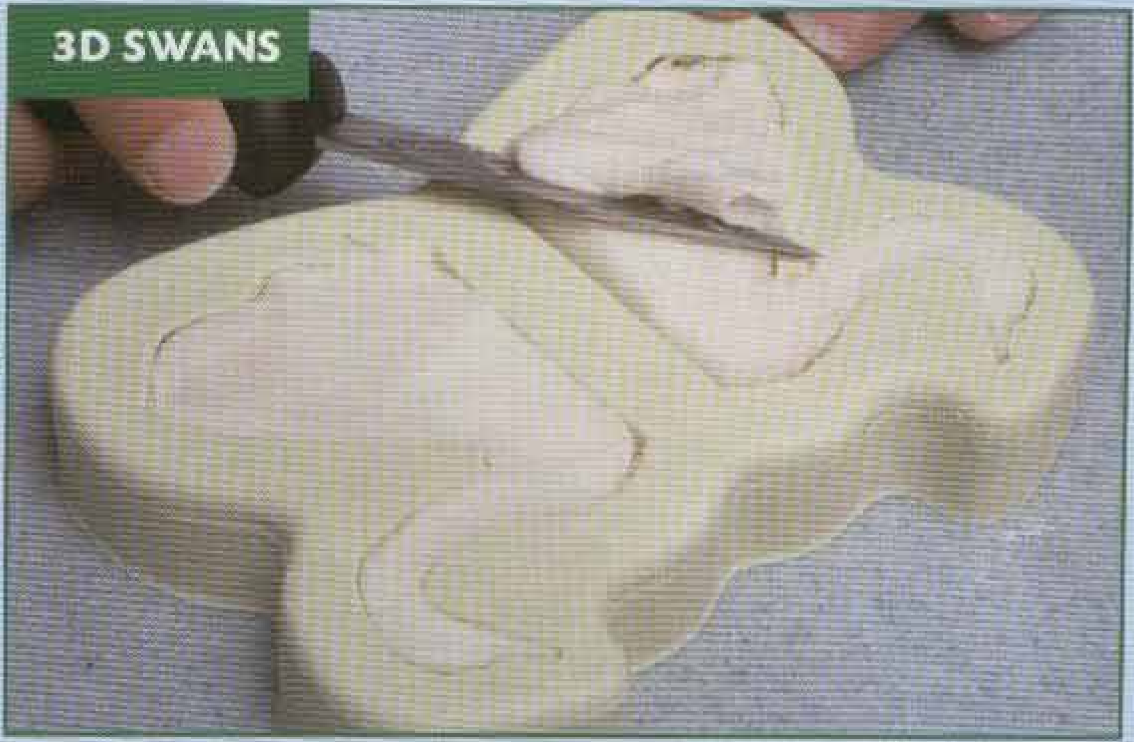
6 Place the leaves and water lilies around the sides and back of the cake; paint the leaves a dark green. When the leaves dry glaze with confectioner's glaze.

CAKE SIDE SWANS

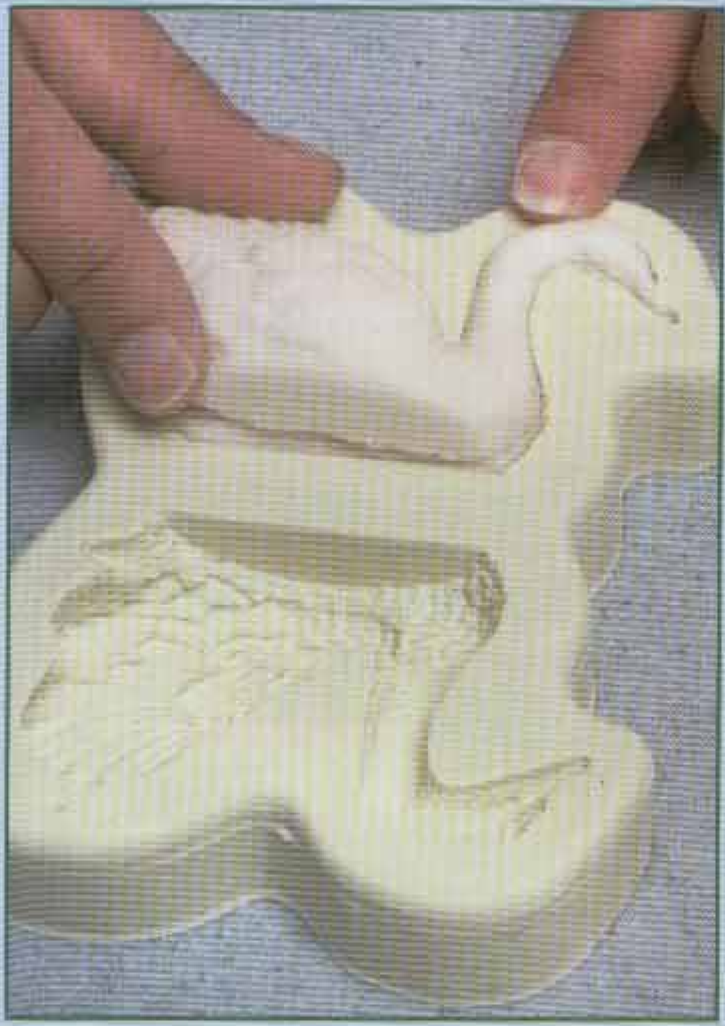
7 Colour a little flower paste grey with black food colour, roll and cut out two medium sized swans.

8 Cut another two swans out, this time just remove the wings. Place the wings on top of the complete swan; lift the tip of the wings out slightly. Once dry place onto the side of the top tier.

3D SWANS



9 To make the main swans dust the mould with icing sugar push paste into the mould and remove excess paste with a knife. Do this with both sides of the mould.



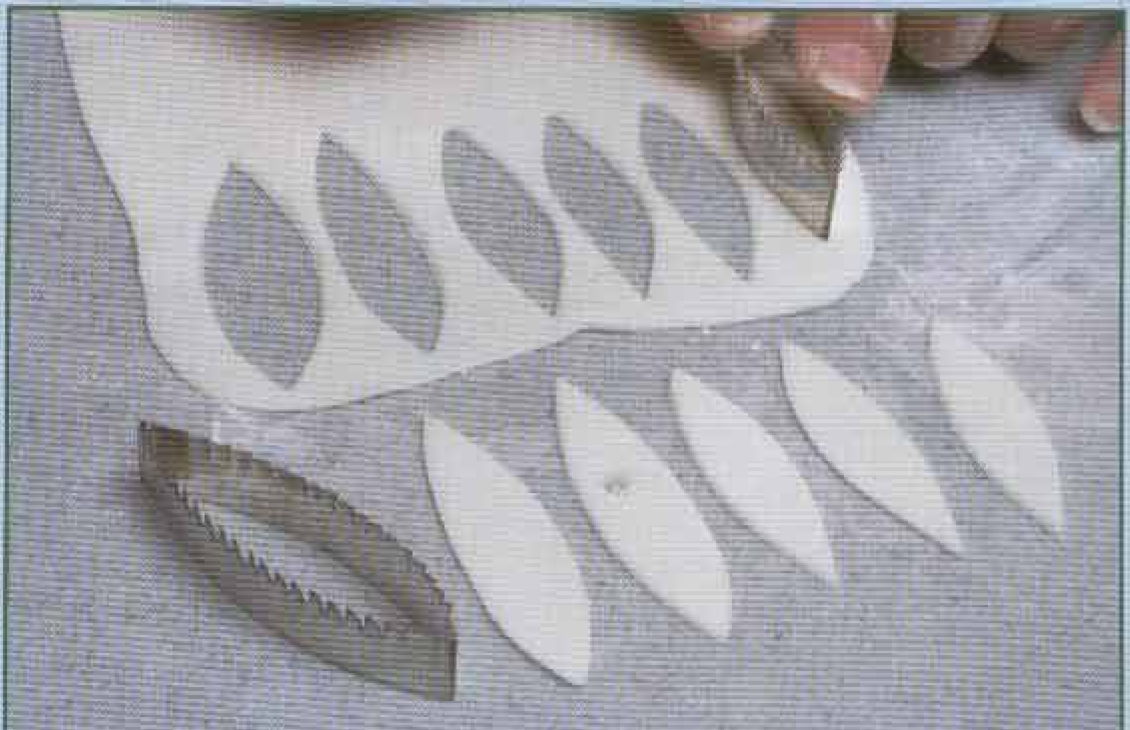
10 Remove one side of the swan and dampen with a little water then place on top of the other half of the swan still in the mould, press together then remove, you should have a complete swan. If the seam is visible between the two halves then fill with a little icing. Repeat to make a second swan support the head and neck until dry.

11 Paint the swan's beaks with a mix of tangerine and primrose food colour, then with black food colour paint two nostrils, two eyes and the bridge over the beak.

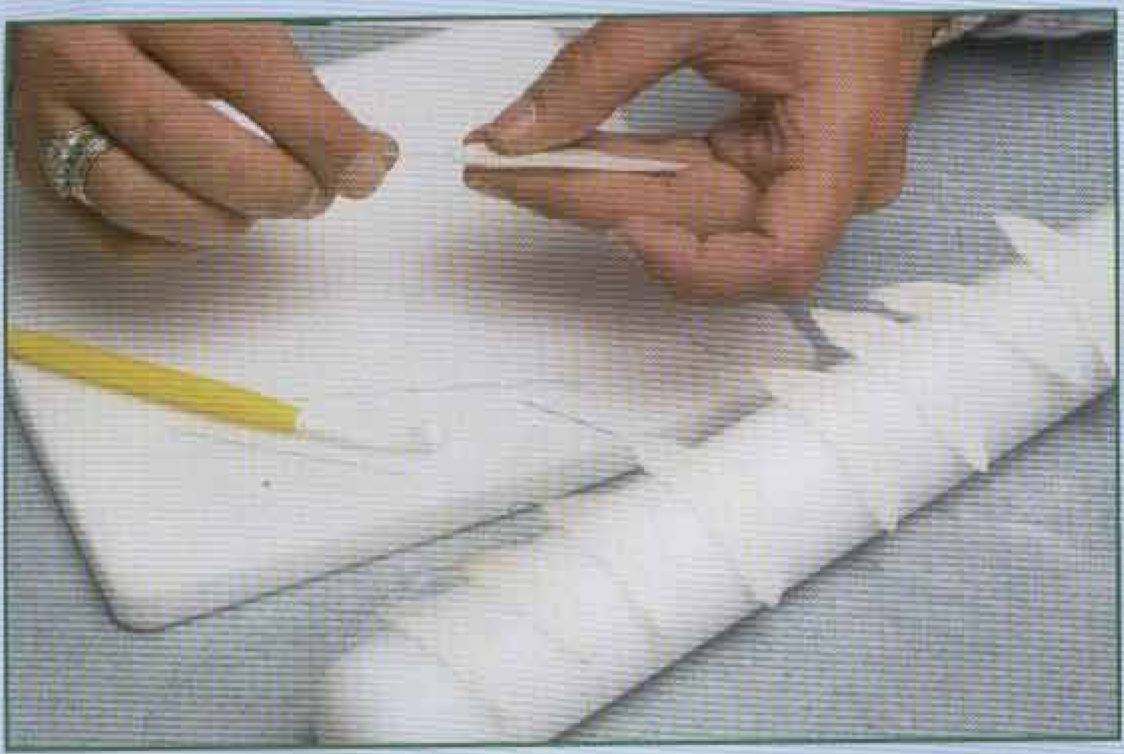
12 To make the water lily place a small squashed ball of paste coloured with primrose onto a 20g wire score lines across the centre to represent closed stamens.

WATER LILY

13 Roll out the same coloured paste and cut out two large daisy/marguerites and two small sunflower/gerbera/daisies. Snip down each petal four times with a pair of sharp scissors, then ball with dog bone tool to thin the stamens. Place around the flattened centre start with the smallest first. Secure with a little water then dust with lemon dust colour.

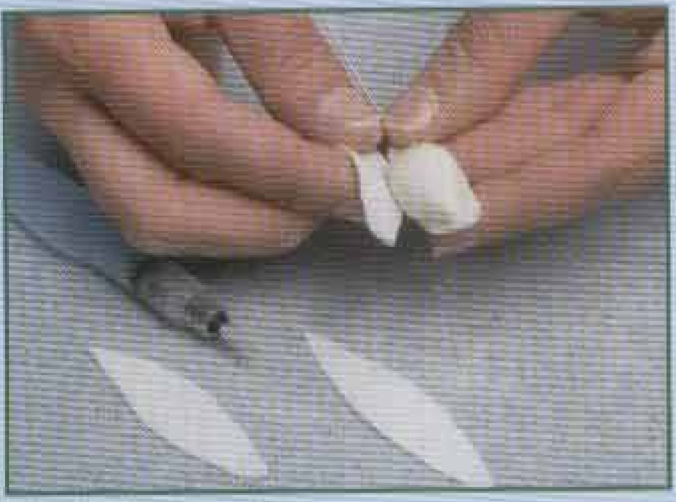


14 Roll out white flower paste and cut out six small petals then seven larger petals. If you wish to make a bigger water lily then add more petals.



15 Ball the outer edges to thin the petals place a 26g wire in the base of the petal and leave to dry over a large former or rolling pin.

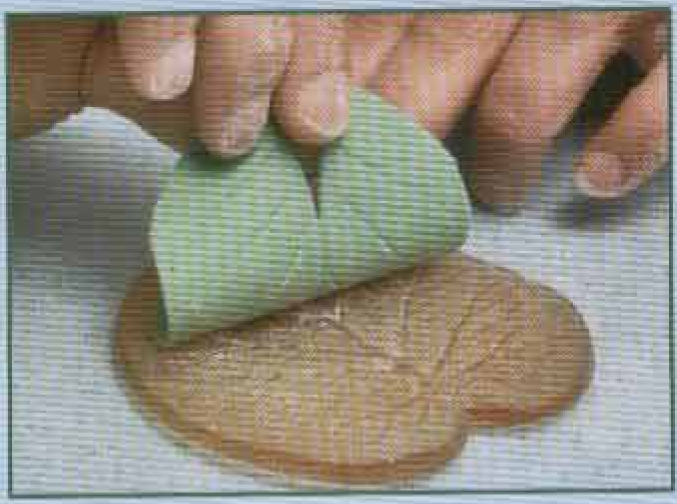
16 Start to assemble the small petals around the centre of the lily. Tape in position then tape the larger petals round them. Make sure the tape is high as this is a heavy flower and it will move about.



17 To make the bud. Make a large cone of paste and place onto a 20g wire 2cm (1in) long by 1cm (1/2in) wide. Roll and cut six small lily petals, secure these around the cone with a little water, remove excess paste from the base of the cone. Tape the wire and dust with spring green dust.

WATER LILY LEAF

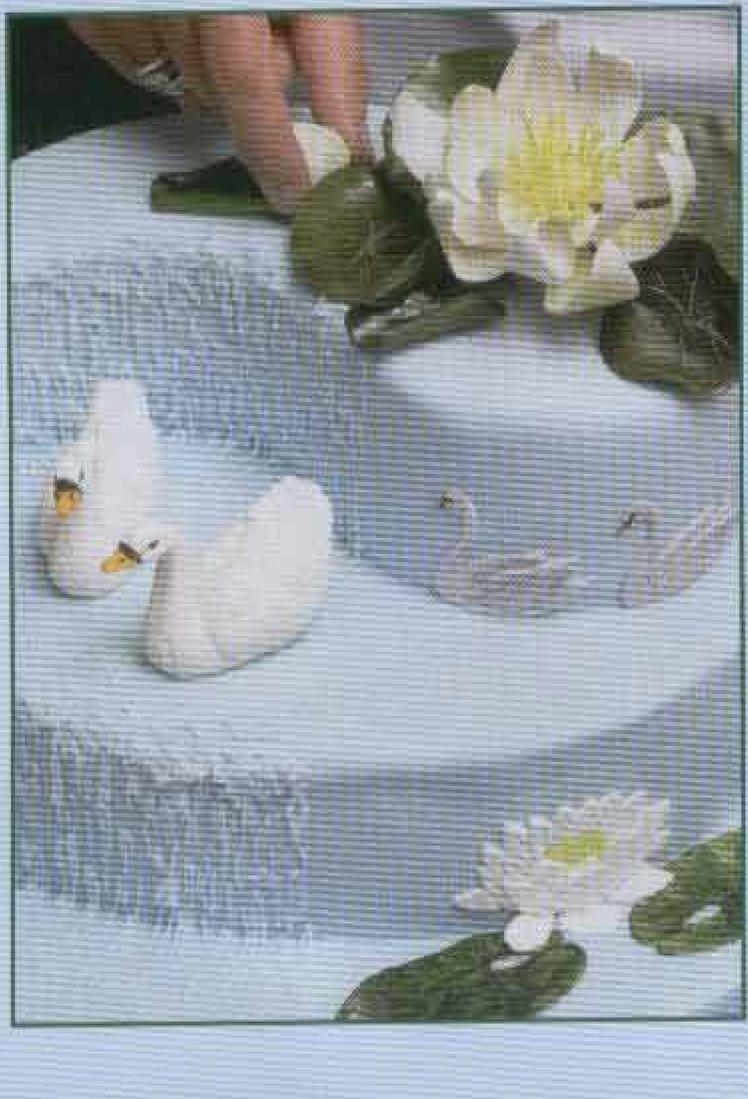
18 Colour paste spruce green, then cut out a variety of water lily leaves.



19 Vein with the leaf veiner then place a 20g green wire in each leaf. Leave to dry then paint and glaze as before.

Cake Tip

The water lily is placed in a small piece of sugarpaste but you could use a posy pick if desired.



20 Arrange the water lily leaves and buds. Place the two swans on top of the first tier. Finish the board with a pale blue ribbon.

Ulla Netzband

Spring Flower Arrangements
Part 2
Wood Anemone, Meadow Cranesbill & Periwinkle

Walking in a wood in spring, you may be rewarded by the sight of delicate flowers nodding gently in the breeze. On sunny days the flower will be wide open, but if it is cloudy or near evening they will close and droop gracefully.
In Greek mythology, Wood Anemones are supposed to have appeared where the tears of Venus fell to the ground as she wandered through the forest weeping for the death of Adonis.

Meadow Cranesbill is found in great abundance in the south and east of England and in the valleys of Wales. It is commonly seen on roadside verges but does occasionally grow on riverbanks. The flowers are usually blue, and often a very deep blue on chalky soil, but pink and even white specimens are sometimes to be seen.

Lesser Periwinkle (Vinca Minor) is scattered throughout Britain. This purple-flowered plant brightens copses, hedge banks and woods.
The petals are slightly unequal in size and have a white ring around the centre of the flower.

WOOD ANEMONE YOU WILL NEED

- wood anemone cutters (PME)
- flower paste white, pale green
- wire white 26, 28, 30, 35 gauge
- fine uncovered rose wire
- yellow cotton
- corn veiner
- florist tape twig or brown
- edible glue or egg white
- fine semolina
- dusts lemon, violet, forest, foliage, red (Sugarflair)
- dust vine green (SK)
- cocktail stick
- dresden tool
- ball tool
- plain cutting wheel (PME)
- sponge
- confectioners' glaze

MEADOW CRANESBILL YOU WILL NEED

- meadow cranesbill cutters (PME)
- cranesbill veiners (GI)
- flower paste pale pink and light green
- strong stamen cottons
- fine white stamens
- plain cutting wheel (PME)
- ball tool
- veining tool (PME or JEM)
- dusts plum, aubergine, forest, foliage, moss (Sugarflair)
- dusts vine green, edelweiss (SK)
- wires white 20, 22, 26, 28 gauge
- isopropyl alcohol
- veining mat
- sponge
- cranked tweezers
- floristry tape nile green
- rose water or sugar glue
- $^{1}/_{4}$ glaze

LESSER PERIWINKLE YOU WILL NEED

- periwinkle cutters (PME)
- rose leaf veiners
- flower paste white, lemon and pale green
- wires white 24, 26, 28, 30 gauge
- 5 star tool (PME)
- veining mat
- soft sponge
- ball tool
- medium celstick
- florist tape nile green
- dusts cornflower, fuchsia, lavender, forest, foliage (Sugarflair)
- dust vine green (SK)
- rose water or sugar glue
- cotton wool
- cocktail stick
- confectioners' glaze

WOOD ANEMONE

1 Wind yellow cotton 25 times around your finger. Remove, insert a 26g wire through the centre, leave a tiny bit of wire protruding above the base of the loop. Bind around the base with rose wire. Cut the cotton to $^{2}/_{3}$ the length of the petal cutter. Spread the cotton out on a board and glue the entire circle with strong sugar glue or egg white.

2 Dust the cotton strands with lemon dust and glue a tiny ball of green paste onto the exposed wire. Indent the ball several times with the tip of a cocktail stick and dust it with vine green. Mix lemon dust with fine semolina to make the pollen. Glue the tips of the stamens and insert them into the pollen.

FLOWER

3 Roll out white paste, leave a thickness at the base. Cut out the petal and insert a 35g hooked wire. Thin the petals and vein on a corn veiner. Make a centre vein. With a ball tool, cup the petal on a soft sponge and bring the tip of the petal to a point. Make six petals in total.

4 Bend the petals back at the base and tape three petals around the centre. Tape in three more petals in between and behind the inner petals. Dust the outer base with a little violet dust.

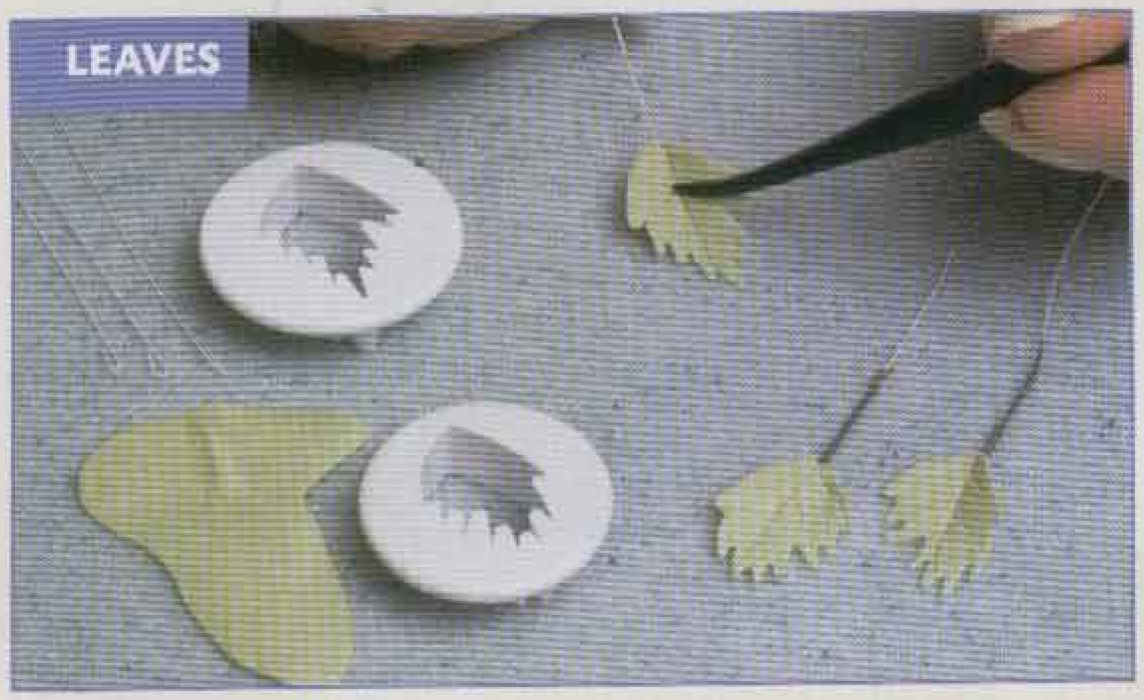
LARGE BUDS

5 Roll a small ball of white paste and insert a taped and hooked 26g wire. Cut out six petals. Vein and cup these as before, glue and overlap them around the ball. Close the tips fairly tightly.

6 Tape a whole length of 26g wire and cut it into six sections and form hooks. Attach a small ball of white paste. With the cutting wheel, mark three lines from the tip to the base. Dust the buds at their base with a little violet dust.

SMALL BUDS

LEAVES



7 Roll out green paste, keep thick enough at the base to take a hooked 28g or 30g wire. Cut the leaf out and thin the edges. Vein the leaf with the dresden tool. Reinforce the centre vein. The leaf consists of three leaflets with the largest in the middle. Tape each leaf with a little $^{1}/_{4}$ width twig tape and bind them all together.

8 Dust the leaves on the upper side with forest and edge them with a little red. Dust both sides with foliage. When the leaves are dry either steam them or dip them into $^{1}/_{4}$ strength glaze.

ASSEMBLY

9 Two-thirds of the way up each flower stem add a ring of three leaves. Slightly bend the flower heads and the buds forward.

Cake Tips
CRAFT & DECORATION

Assemble the leaves, then dust and glaze them. It is much quicker that way and less messy.

If it is too time consuming to make the cotton centres, fine yellow stamens may be used instead.

MEADOW CRANESBILL

1 For the stigma, take a strong stamen cotton and untwist the tip. Cut the tip into five sections. With tweezers bend each section over to form a star, dust with plum. Paint five stamen heads with a mixture of aubergine and alcohol on both ends, cut in half. Attach the stamens with third width tape around the pistil to a 28g wire, dust the filaments vine green.

2 Roll out pale pink paste, leave a little bump in the centre and cut the shape out with the cranesbill cutter. Place the flower on a foam pad and elongate each petal and thin the edges. Mark a few veins onto each petal.

3 Place the petal onto a soft sponge and cup each petal with the ball tool. With the little bump uppermost thread the petal onto the prepared centre and attach it with sugar glue. Hang the flower upside down until semi dry and then dust from the edges towards the centre with a mixture of plum and edelweiss, leave the centre paler. Overdust the edges with plum.

CALYX

4 Roll out green paste and cut out a calyx. Bone tool the edges to thin and mark a centre vein. With a little rosewater attach the calyx behind the flower in between the petals. Dust the calyx with moss green and edge each sepal with a little plum.

5 Cover a 28g wire with third width tape and cut it into six sections, hook. With a little glue attach small balls onto the wire and leave to dry. Cut out a flower, thread it onto the wire and attach each petal in turn around the ball with sugar glue. Dust like the flower and attach a calyx behind it.

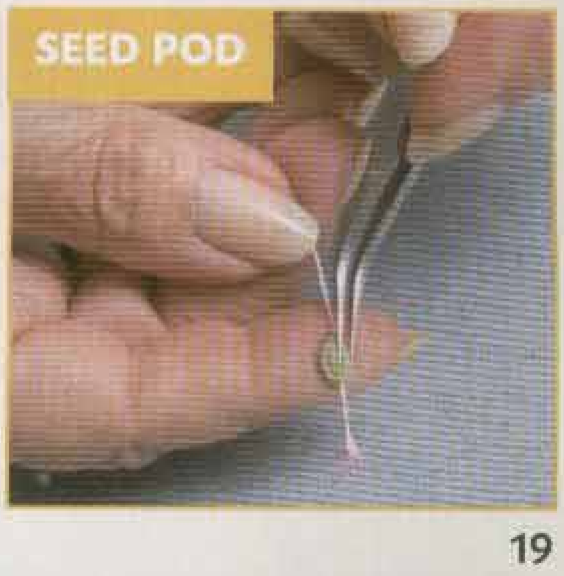
OPENING FLOWER

SMALL BUDS

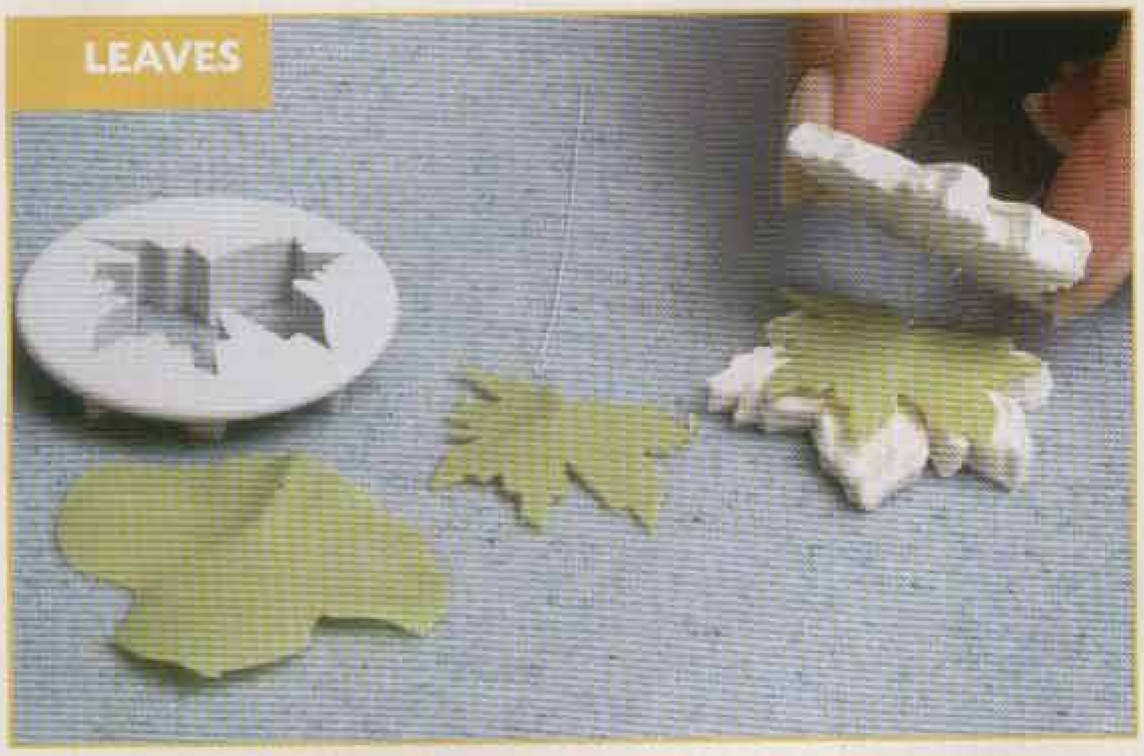
6 Prepare wires the same as for step 5. Roll a small egg-shape and attach firmly to the wire. With the cutting wheel divide the bud into five equal sections. Dust the buds with moss green.

7 Make a stigma as before and attach it to a 28g wire with $^{1}/_{3}$ width tape, leave the stigma exposed for 1.5cm ($^{1}/_{2}$in). Attach a small ball behind it. With cranked tweezers make five raised veins around this ball, dust with plum and the greens.

SEED POD



LEAVES



8 Roll out green paste with a little ridge at the base and cut out a cranesbill leaf, insert a 26g hooked wire into the base. Place the leaf onto a foam pad and thin the edges with a ball tool. Place the leaf into the veiner, vein and reinforce the centre vein. Leave to dry.

9 Dust the edges of the leaves with plum. Dust the upper surface with forest and both sides with foliage. When the leaves are dry, dip them into 1/4 glaze.

ASSEMBLY

10 Tape several flowers, buds and seedpods together in uneven lengths. At the base of each cluster add two leaves. These grow opposite each other. Make a few stems, join them together, finish with more leaves.

CakeTips

When you use the stamens for the stigma it helps to put the tip of the thread into a little water to soften it. Spread it out and leave it to dry before cutting it.

If making the stigma with the stamen thread is too time consuming, bind 1/3 width white tape onto a 28g wire, leave the tape for 2.5cm (1in) above the wire. Cut the exposed tape into five sections and twist each section. Tape firmly down the wire.

LESSER PERIWINKLE

1 Form a mexican hat with white paste and roll out the paste very finely. Cut it out with the flower cutter. Insert the medium celstick in the centre of the flower to form a trumpet. With a ball tool roll each petal towards the extended corner to stretch and thin. Insert a 26g taped and hooked wire through the throat.

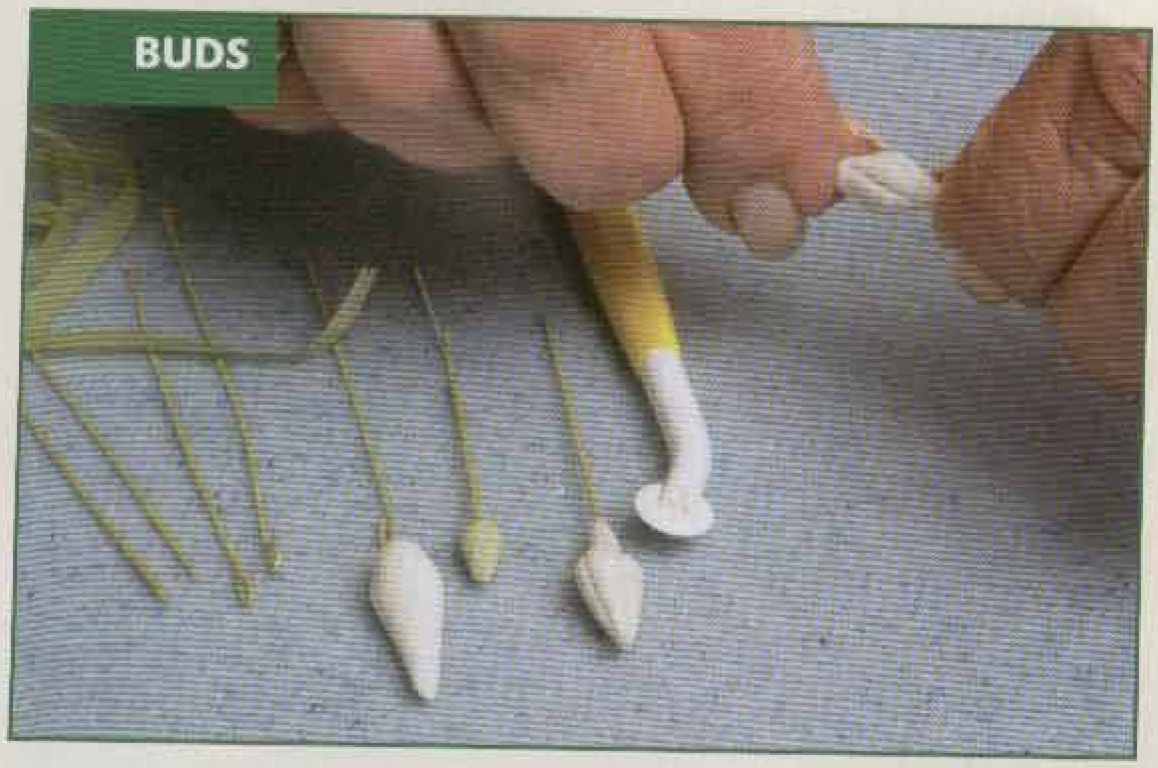
2 Press the five star tool into the throat. Place the petals on a sponge and cup each petal a little. With your finger and thumb, twist and tweak the petals to create movement.

3 Place a tiny piece of cotton wool into the centre of the flower. Dust the petals from the edges towards the centre with a mixture of cornflower blue, fuchsia and lavender both front and back, allow the colour to fade out towards the wire. Add a little glue into the centre of the throat and pop in a tiny ball of yellow paste and mark the ball with a cocktail stick.

CakeTip

Instead of using the five star tool, use the back of a craft knife and create a star by marking the centre of each petal. Be careful not to cut through the paste.

BUDS



4 Tape a 26g wire with $^1/_3$ width tape and cut it into six sections. Form a teardrop of white paste and insert the wire. Let the paste run down the wire for a short distance. With the cutting wheel, mark 5 deep lines from the tip of the bud to the base. Now twist the petal.

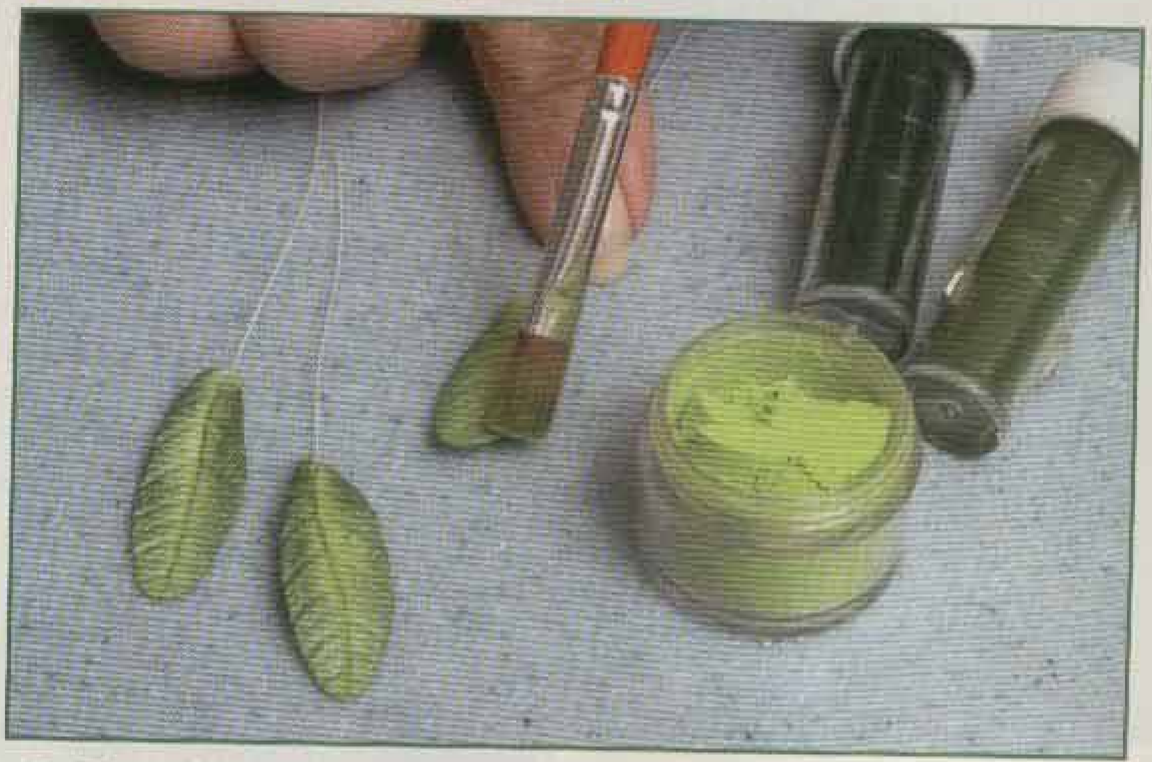
5 For the more open buds repeat the above but before twisting, pull each section out between your finger and thumb, then twist it round. Colour the buds as for the flower.

CALYX

6 Cut out a narrow rectangular piece of green paste and cut the strip into short sections. With a fine pair of scissors cut out five tiny V's. Glue the base and wrap it round the flowers and buds. Dust with foliage green.

LEAVES

7 Cut out green paste, leave a little thickness at the base. Cut out the leaf and insert a 28g or 30g hooked wire. To make smaller leaves, cut out the large leaf and reduce it in size by cutting around it with the cutting wheel. Make a few tiny leaves freehand. Vein the leaves on a rose veiner.



8 Dust the centre of the upper side of the leaves with vine green. Dust forest green from the edges in towards the centre, leave the centre pale. Over dust on both sides with foliage green. Either steam the leaves or dip them into $^1/_4$ strength glaze.

ASSEMBLY

9 Tape a tiny bud onto 24g wire with $^1/_2$ width tape, then add two tiny leaves behind. Tape down and add a larger bud and a slightly larger set of leaves. Gradually add more flowers, always with a couple of leaves behind. Make a few stems, bind them together adding more leaves at their junction.

Cake
DIFFICULTY
RATING
Happy Valentine

A Tail of Two Mice

Janet Webb

Recent research has shown that field mice, also known as voles, are found all around the world. Some species like prairie and pine mice live in social groups, often forming monogamous relationships building lifelong partnerships unlike their close relations the mountain and meadow mouse.

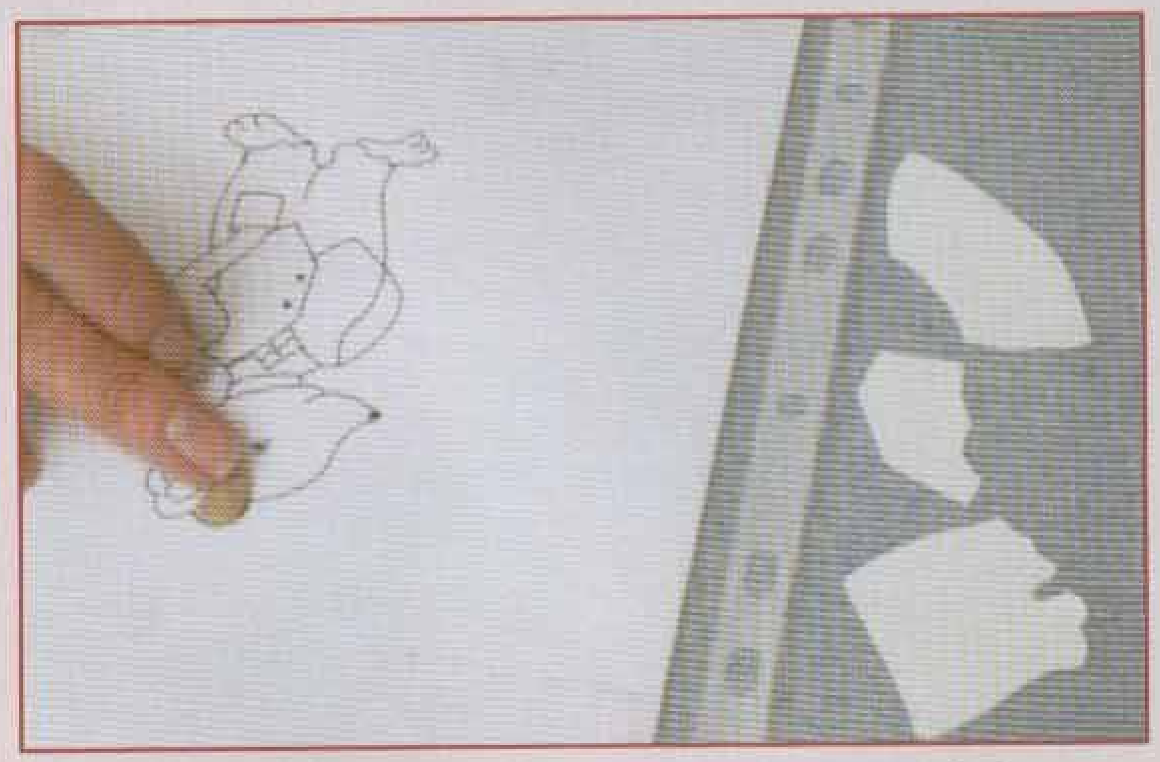
This charming Valentine's cake shows two loving mice with entwined tails and could easily be adapted for an anniversary cake.

YOU WILL NEED

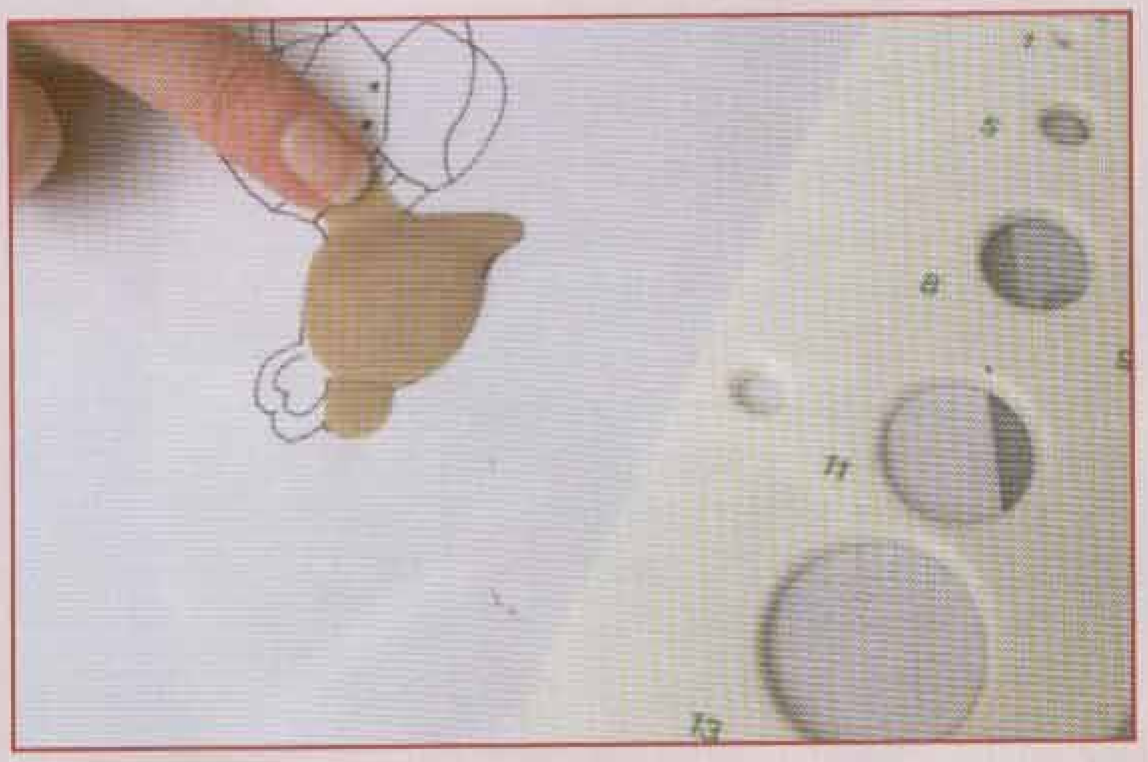
- oval cake 20 x 25cm (8 x 10in)
- oval board 28 x 33cm (11 x 13in)
- sugarpaste 1.75kg ($3^1/_2$lb)
- sugarpaste red 25g (1oz)
- buttercream
- royal icing
- flower paste
- ribbon
- food colours dark brown, baby blue, red extra (Sugarflair)
- dust colours green, brown
- metallic lustre bronze (SK)
- edible glue
- piping tube No. 1
- heart cutters
- dresden tool
- paintbrushes
- non-stick rolling pin and board
- cel pin
- cardboard
- clear alcohol
- scriber tool
- dog bone
- mouth tool (PME)
- cutting wheel (PME)
- size guide (CelCakes)

PREPARATION

To create the basic shape, cut the bottom 4cm ($1^1/_2$in) from the cake. Then cover in buttercream and coat in white sugarpaste. Roll out the sugarpaste large enough to cover the cake board, coat and allow to dry. Use dust colours mixed with alcohol to paint a background outline onto the dried cake.



1 Make templates for the trousers, waistcoat and dress, as a guide to dress the mice. Trace or photocopy the top design and place inside a plastic sleeve ready to work on. Roll a small ball of dark brown sugarpaste into a cone and flatten to form the back ear.

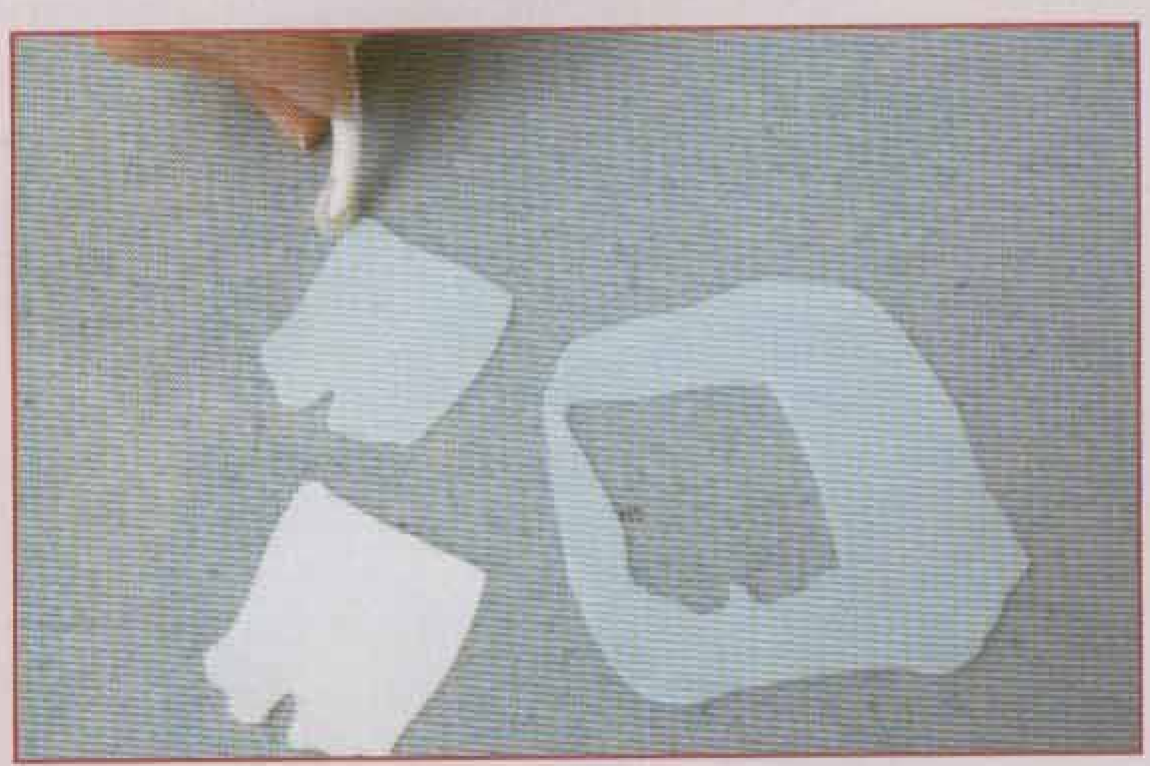


2 Roll a No. 8 ball of dark brown sugarpaste for the head. Use the side of your hand to form a cone and push the tip up slightly for the nose. Flatten gently onto the template smooth the edges and extend the paste down into the neck area.

3 Mark in the ear and eye socket with the ball tool. Add the mouth. Roll brown paste into a size 5 ball and then into a cone and mould to the shape of the foot. Use the dresden tool to mark in the toes. Repeat for the other foot.

4 Build up the top body area of the gentleman with white sugarpaste, this will represent his shirt. Also roll two sausage shapes and pad out the leg areas.

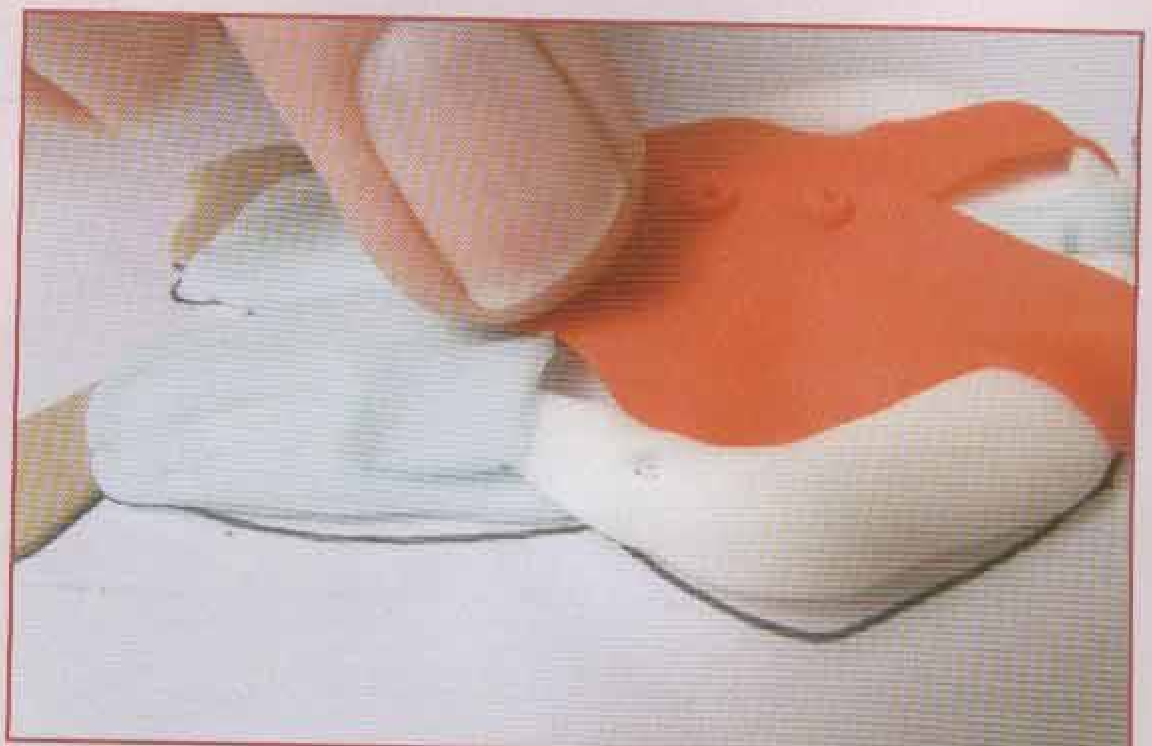
5 Model the background arm in white sugarpaste. Add to the figure and smooth over with fingers until almost flat. Make the second arm from a cylinder shape, bend at the elbow. Check the size and position but do not glue at this stage.



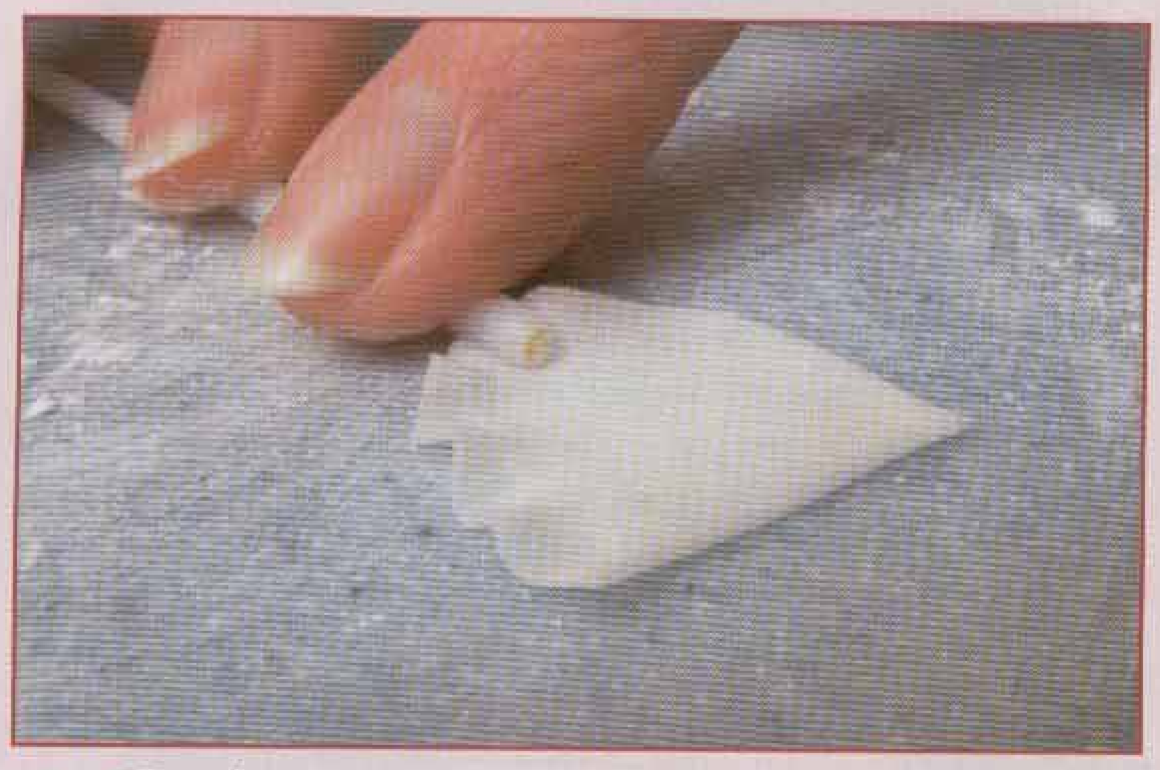
6 Cut out the trousers from blue modelling paste, use the template as a guide. Place over the padding, smooth down and blend the edges over the silhouette. Mark in the creases to resemble material with a dresden tool.

7 Make and attach a tie. Roll out white modelling paste and cut out two small rectangles and attach to the shirt for the collar. The sugarpaste should stick on its own but if necessary use a small amount of edible glue.

8 Cut out waistcoat fronts from red modelling paste with the aid of the pattern. Ensure that the waistcoat is large enough to cover the edges of the shirt and smooth down, adjust size if necessary. Roll two small balls and flatten for the buttons.

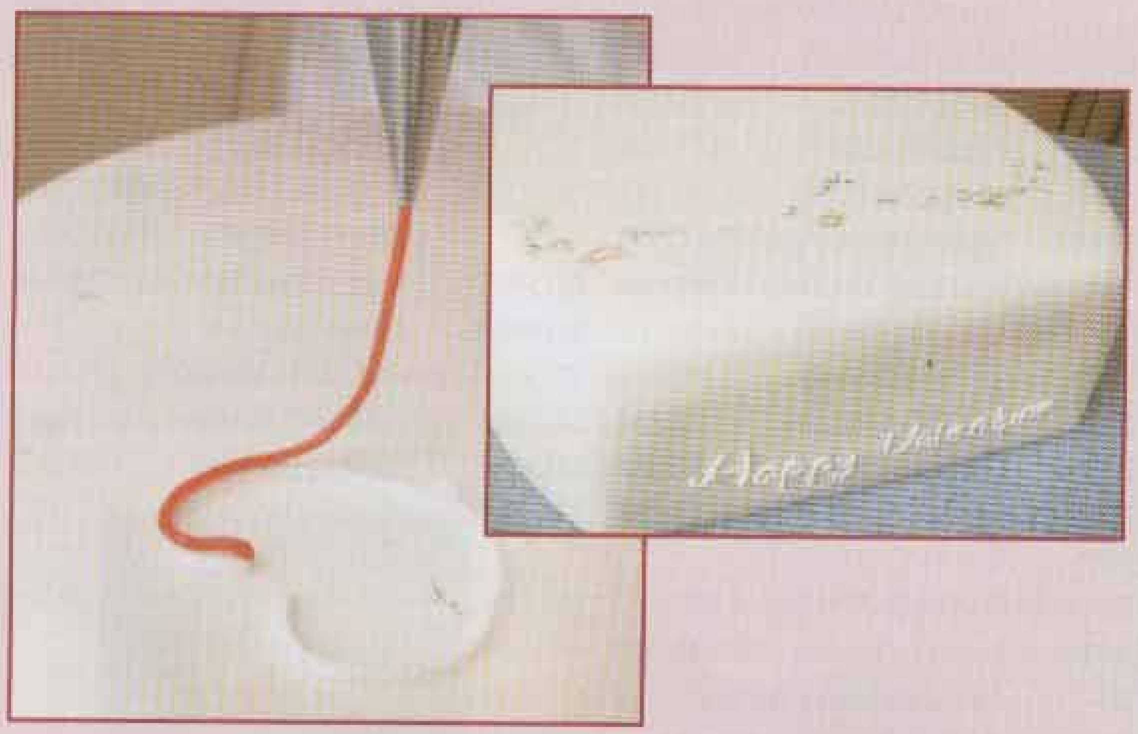


9 Place the second arm in position, this should come over the waistcoat and down onto the trousers. Roll out a small square pocket in blue, add stitches and then secure over the end of the arm.

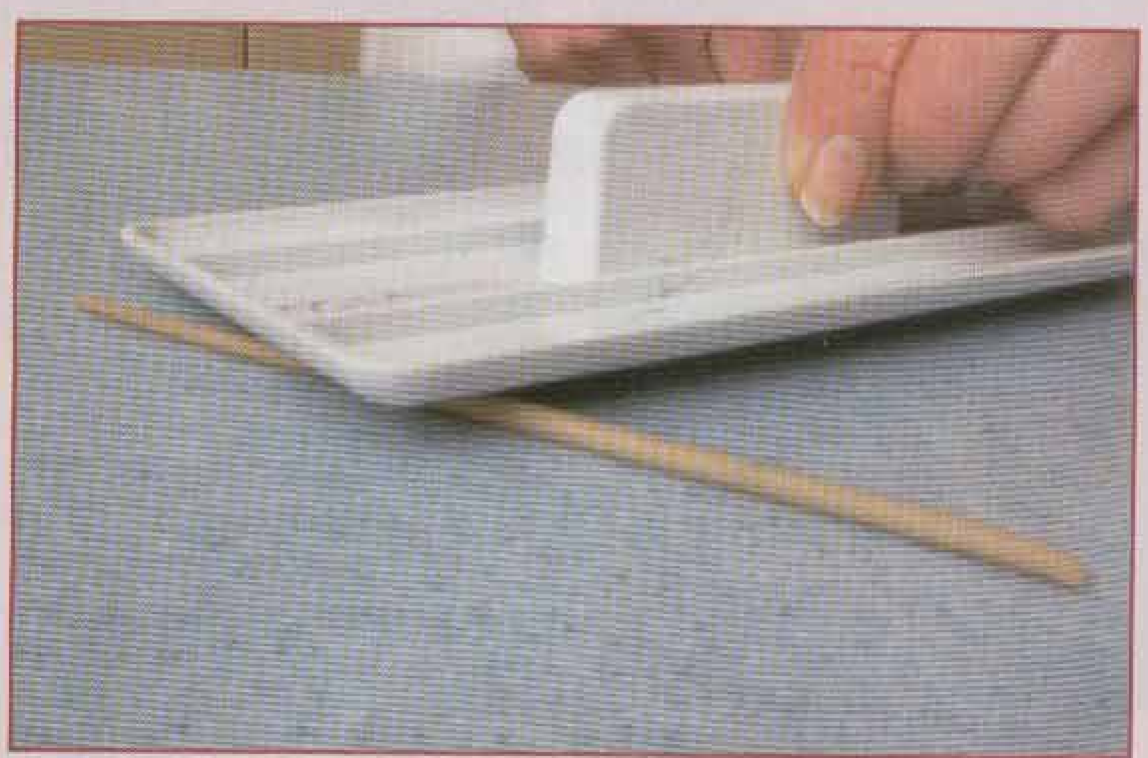


16 For the apron cut out the top and bottom sections separately from white modelling paste. Frill the edges and then place in position. Add the waistband.

17 Complete the faces on both mice. Make the eyes and paint on a fur effect with bronze dust colour and alcohol. The front ears are flattened cones with pink paste on the inside.

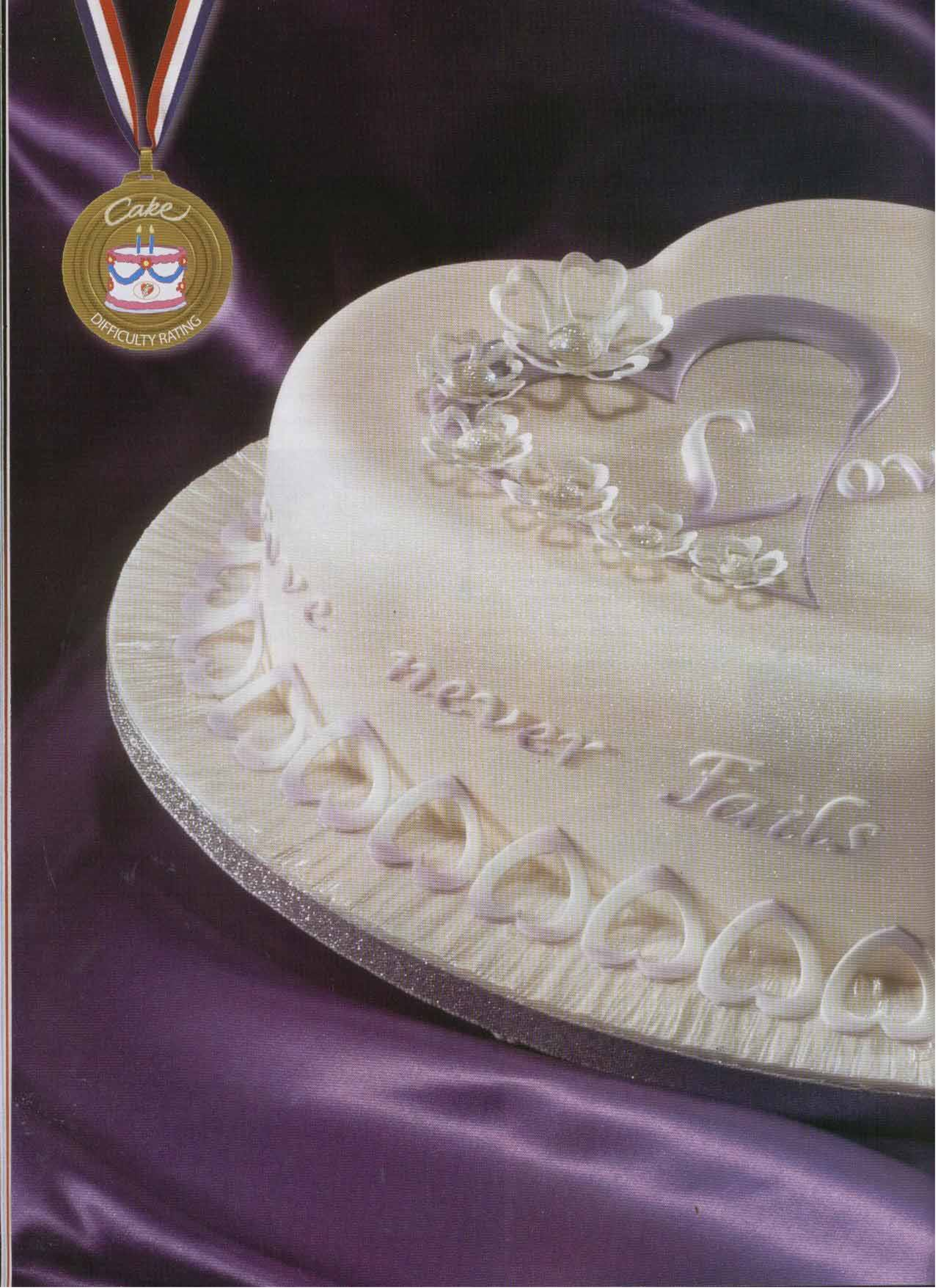


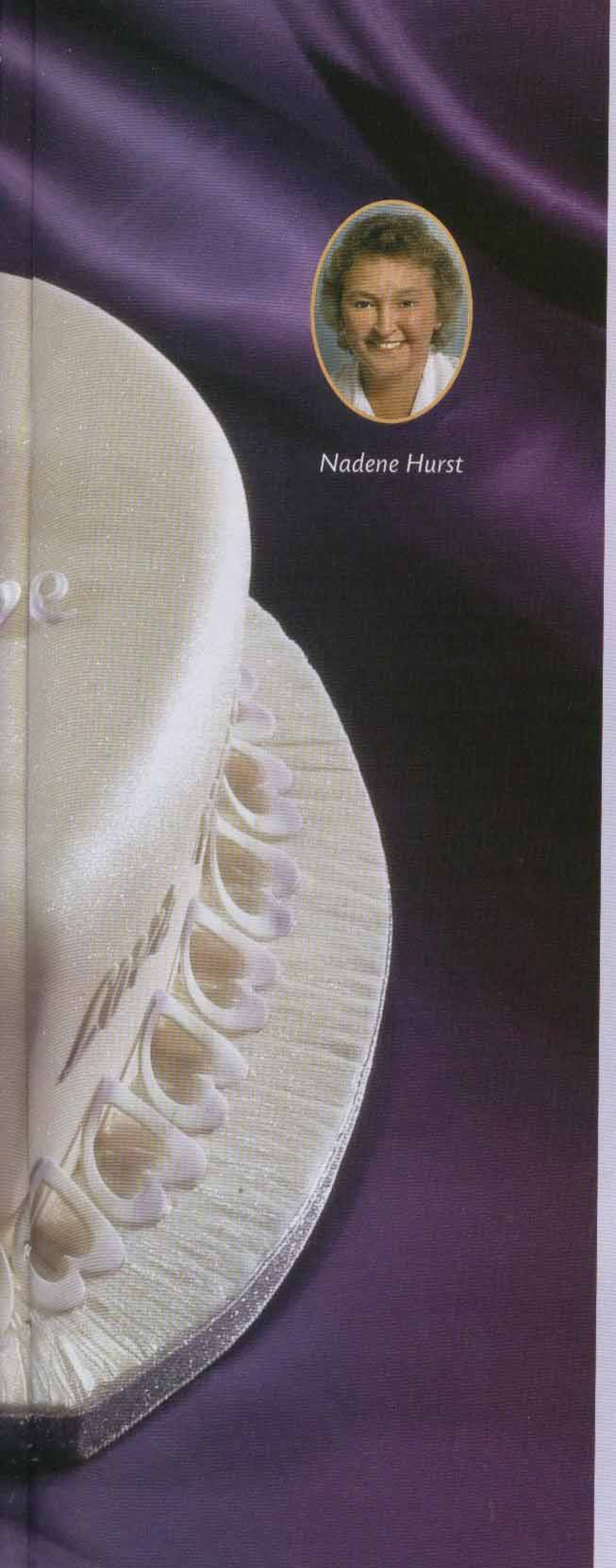
18 Trace the letters and top heart design. Scribe the pattern onto the cake. Pipe the inscription first in white with a No. 1.5 tube and then overpipe the lettering with a No. 1 tube and red royal icing.



19 Place a palette knife under each figure to move them and attach with royal icing on the cake. Roll out long thin tails, about 19cm ($7^1/_2$in) from dark brown modelling paste with a smoother. The ends of the tails should be slightly tapered. Attach tails in a sweeping curve down the front of the cake.

20 Cut out small red hearts and add to the top of the cake. Attach the thinner ribbon around the base of the cake with royal icing. Trim board with ribbon.


Cake
DIFFICULTY RATING
never
Fails



LETTERING MASTERCLASS

Part 2

Nadene Hurst

(Space your letters)

Lettering on the side of cakes has become very popular, particularly on wedding cakes, where there is more space to include longer phrases. If you have wondered "How do I do that?" Here is the answer.

YOU WILL NEED

- cake heart shaped 20cm (8in)
- cake board heart shaped 28cm (11in)
- marzipan 750g (1$^1/_2$lb)
- sugarpaste 1kg (2lb) (Icecraft)
- lustre spray pearl (PME)
- royal icing 250g (8oz)
- flower paste 125g (4oz)
- dusting powders, lavender (Sugarflair)
- dusting powders, white hologram (Edable Art)
- paste colours pink, lavender (Sugarflair)
- modelling tools large ball, silk veiner
- piping tubes No. 2, 3 and 16
- script lettering cutters (FMM)
- primrose cutters 2cm ($^7/_8$in), 2.5cm (1in), and 4.5cm (1$^3/_4$in)
- heart shaped cutters 5mm ($^1/_4$in), 1cm ($^1/_2$in), 2cm ($^3/_4$in), 3cm (1$^1/_8$in)
- edible glue

1 When piping lettering there are two techniques, which cause problems. Firstly piping small curves, which are part of many letters. When you reach a point where there is a small curve or circle such as on an 'h', apply extra pressure and the icing will form a curve automatically.

Cake Tips

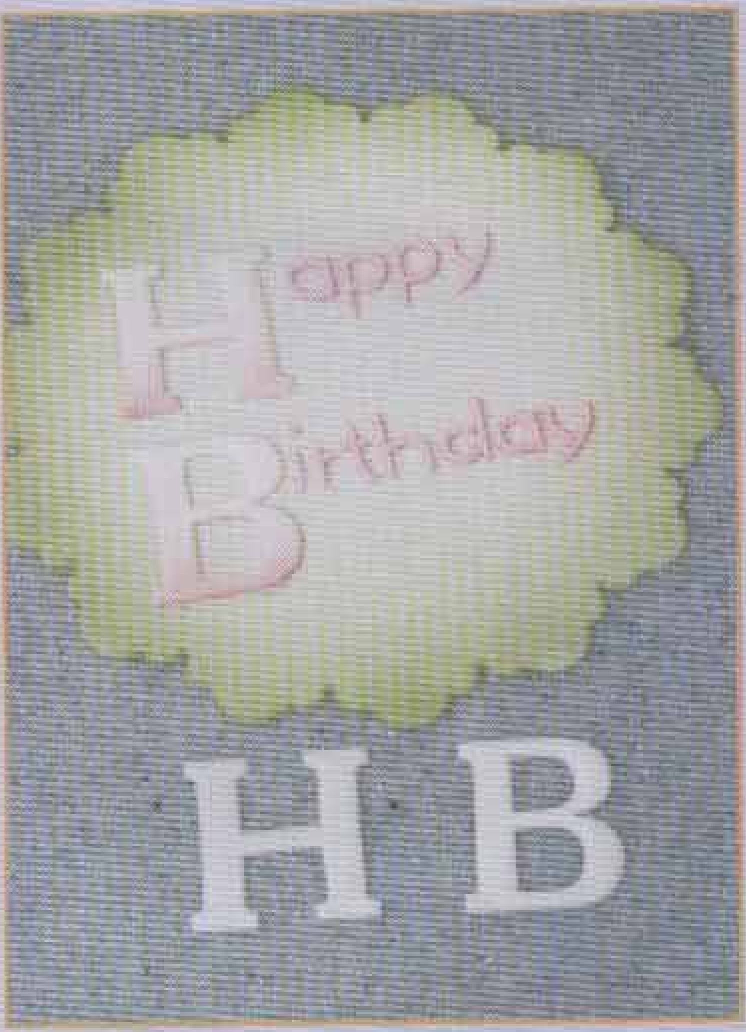
Try to hold a writing tube vertically and apply pressure without moving the tube. The icing will pipe out in circles. This is the principal you use for piping small curves and circles.

To form a neat 'o' leave a gap in the piping or curl the end inwards or over the top.

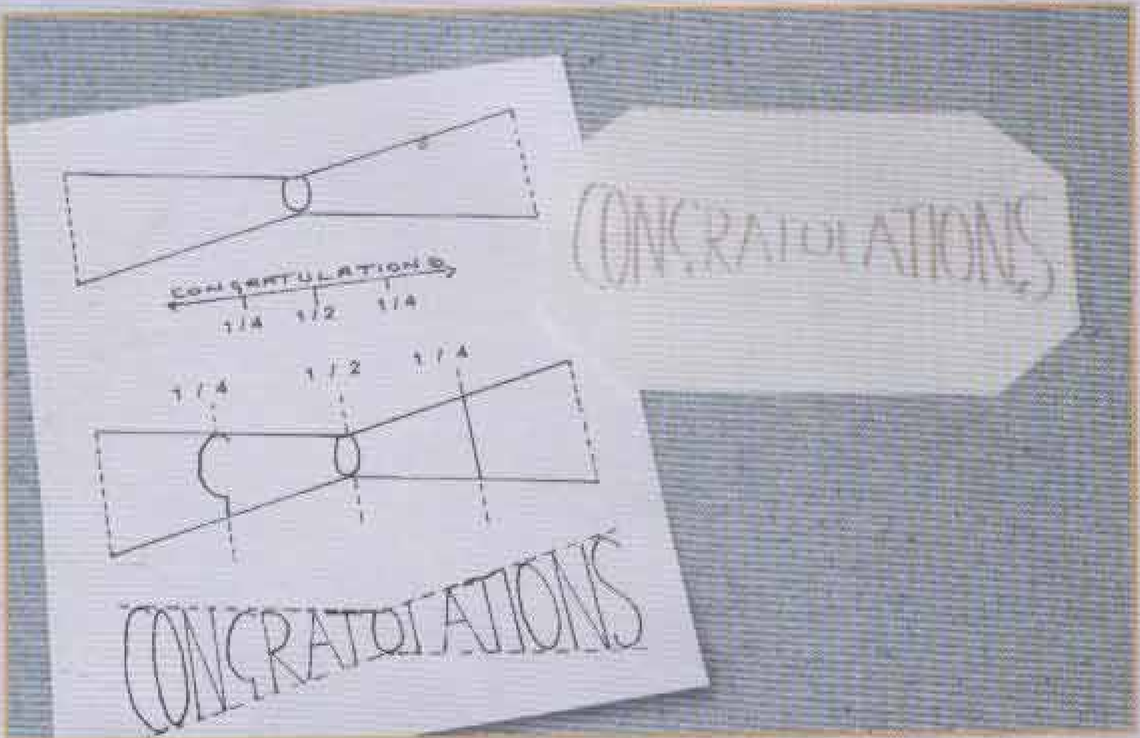
Try to overlap large letters with the rest of a word to create a more interesting design.

2 Letters that require two joins such as 'b' or 'd' are tricky. Remember to release the pressure on the piping tube before you reach the final join, and then gently touch it against the line. Alternatively avoid a second join. Leave a gap, or curl the end of the piping inwards.

3 Try to vary the size of the letters within a word, for example a capital letter of a word can be much larger than the rest, or embellished to make it stand out. Here the capital was piped first and sprinkled with sparkle dust. The other letters were piped last.



4 Larger capitals can be dropped so that the remainder is on a level with the top of the letters. These capitals are cut outs and the remaining lettering piped with a No. 1 tube.



5 To fit lettering into an unusual shape first draw the shape in the size required. Write out the lettering below in your own handwriting, measure the length and note the centre point. Start by drawing in the centre letter, and work outwards to complete the word.

6 To emphasise a particular word use larger lettering. Use different sizes of tubes. Here "Happy" is piped with a No. 1 tube, and "Birthday" with a No. 2. Different sizes can be used on the same letters, use thicker lines for the down strokes.

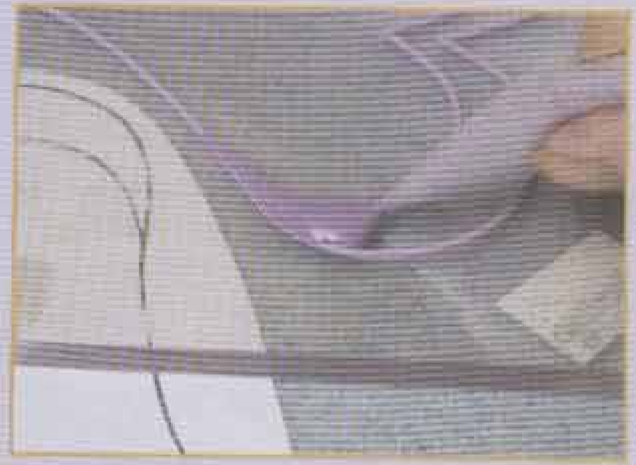
7 Serifs, which are the fancy bits added to the tips of letters are useful, you can experiment with ideas of your own on plain letters. Computer fonts will give you plenty of ideas. This one is called "Curlz" piped with a No. 1 tube.

8 To position words on a plaque trace a rough outline of the plaque and the lettering on separate pieces of paper. Cut closely round the lettering, then move it round on the plaque shape until it looks right. Trace the lettering again to transfer to the plaque.

THE CAKE

9 Cover the cake with marzipan and pale pink sugarpaste. Leave to dry then spray all over with pearl lustre. Leave the board uncovered until later.

10 Place the pattern for the large heart under run-out film and outline in lavender with a No. 3 piping tube. Fill in the run-sugar sections and leave to dry under direct heat.



Cake Tips

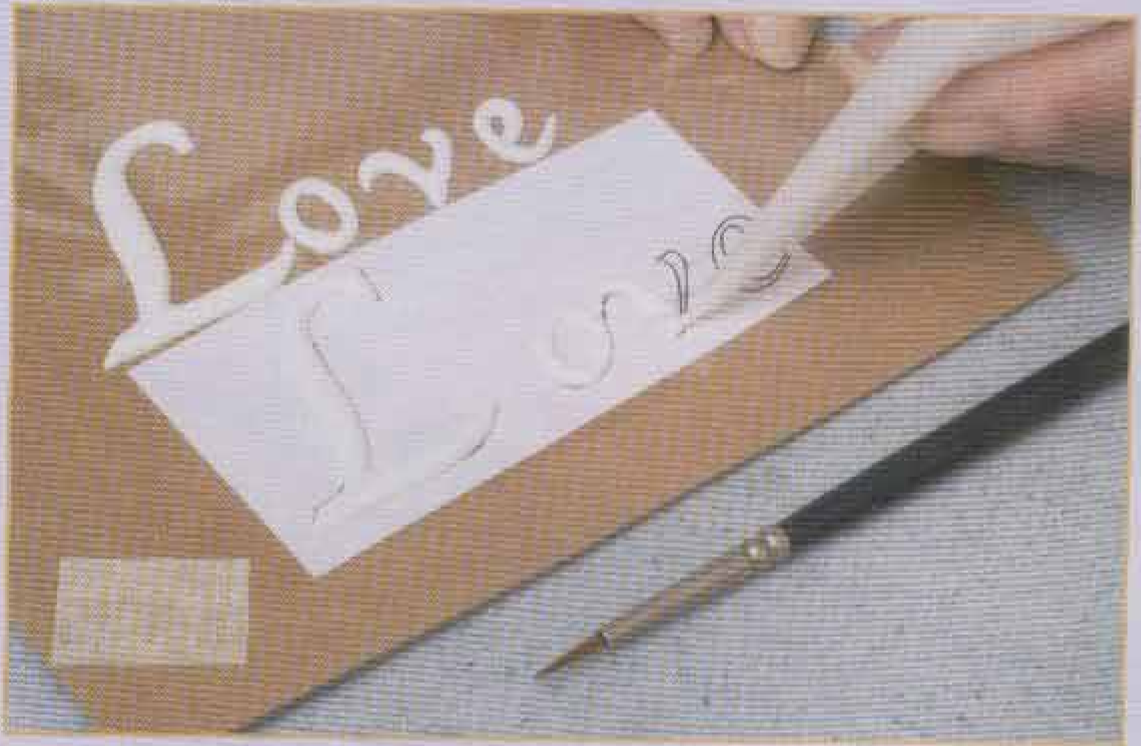
If the lettering is more than one word measure it with normal spacing included.

For a long word or phrase divide it into quarters instead of halves.

If you want gold or silver lettering pipe it in white and then paint it when dry.

Do not leave your cake uncovered unnecessarily, the pink covering may fade in the daylight.

If your flower paste is very soft work some extra icing sugar to stiffen it or you will struggle to release the paste from the cutters.



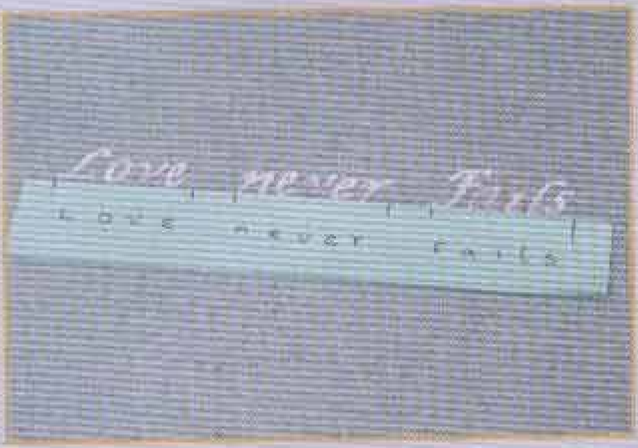
11 Pipe the lettering for the top of the cake with a thick run sugar consistency, without an outline. Adjust the shape of each letter with a fine brush as you go along. Dry under direct heat and dust the base of each letter with lavender dusting powder.

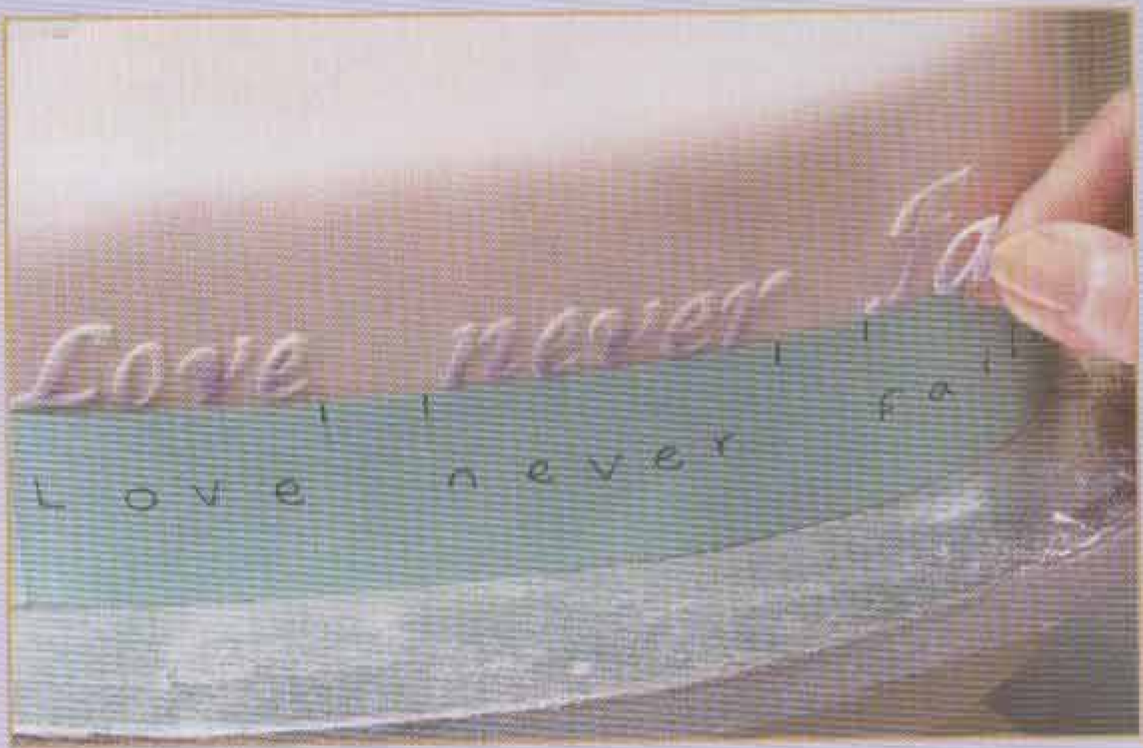
12 Roll out flower paste in a narrow strip until it is thin enough to read through. Dust both sides of the paste with icing sugar to prevent it from sticking. Cut out each letter separately; release them by tapping the length of the cutter on the edge of the table.

13 Allow the letters to dry then dust them at the base with lavender dusting powder. Be careful to remove all excess powder or it may migrate on to the side of the cake.

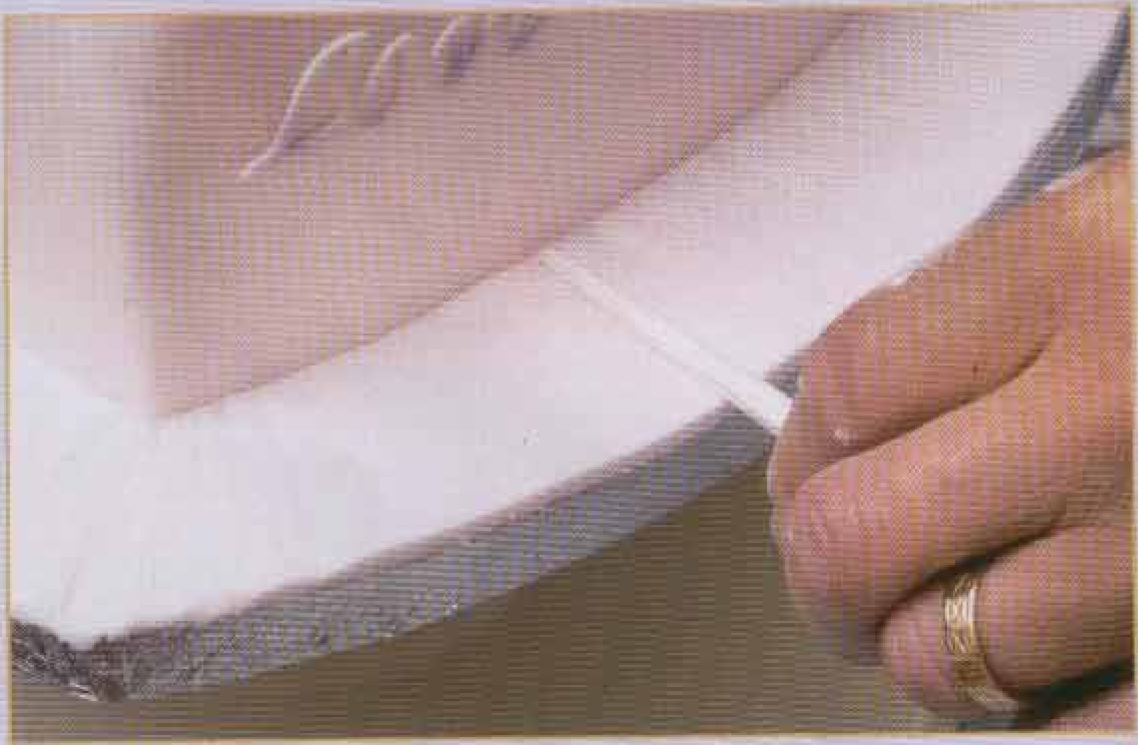
14 Measure along the side of the cake from the point to the indent at the back. To fix the letters cut a 3.5cm ($1^1/_2$in) wide strip of paper the same length. Arrange the lettering along the strip as you wish them to appear on the side of the cake.

15 Make a mark on the paper at the start and end of each word and roughly sketch in the position of the letters.





16 Place the strip round the base of one half of the cake and attach it at both ends with micropore tape. Use the marks and letters on the paper as your guide; attach each of the letters with edible glue.



17 Cover the board with sugarpaste and texture it with a silk patterned tool.

CakeTips

If the cake is round you will need a strip to fit all the way round the cake.

If there is a letter with a tail leave a space and attach it when the paper is removed.

Cutting out the centre heart first will help to gauge an even width all round with the larger cutter.

18 Spray the board covering with pearl lustre. Hold a piece of paper against the side of the cake to mask it from the spray.

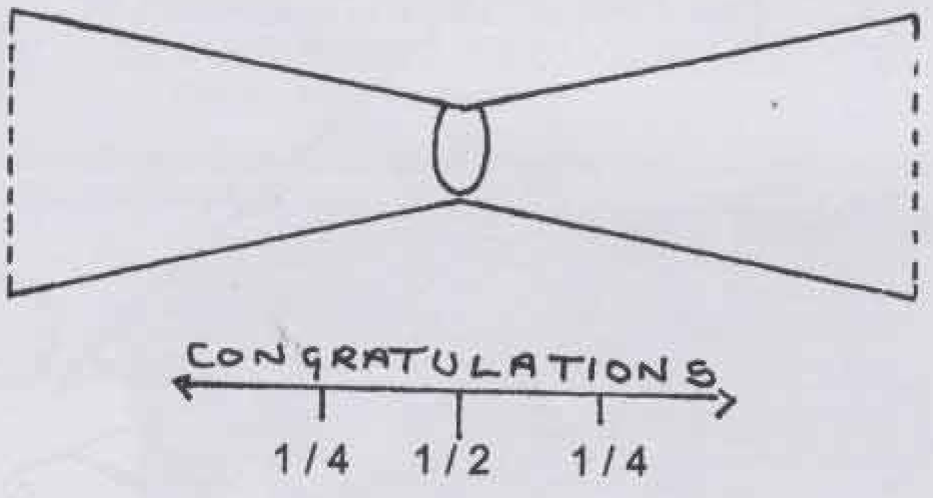
19 With flower paste and primrose cutters make three sizes of flowers. Remove the centres of the petals on the two larger sizes with small heart cutters, and use a No. 16 piping tube for the smallest. Thin the edges with a ball tool and dry inside a former.

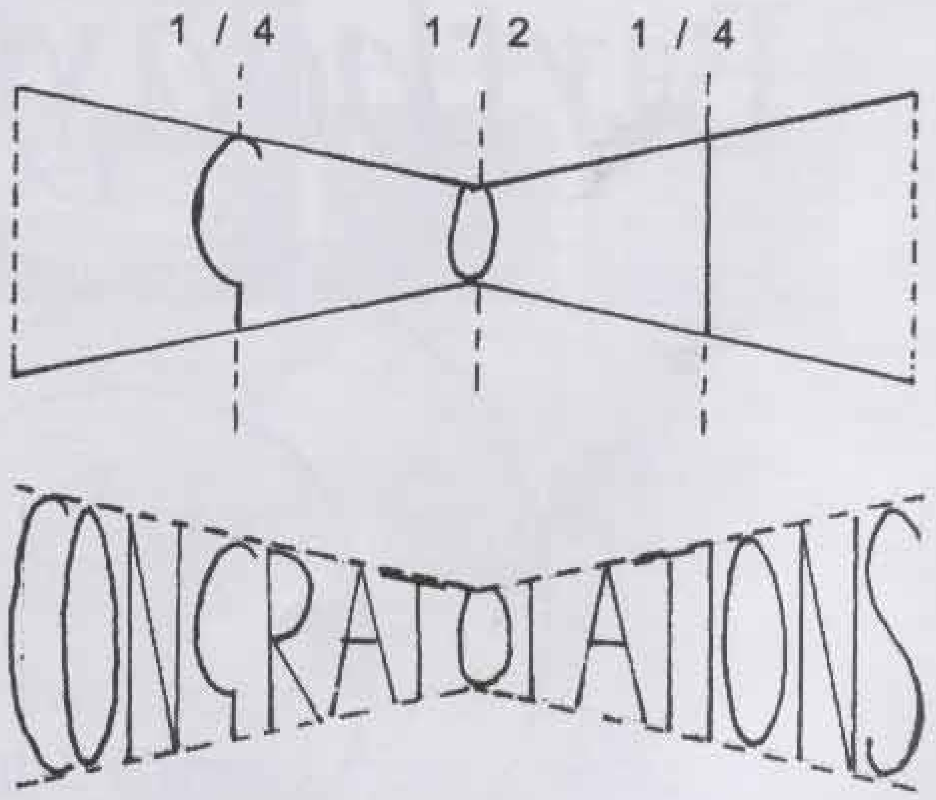
20 For the centres of the flowers roll small balls of paste and flatten them slightly. Brush one side with edible glue and dip them in white hologram powder.

21 To make the decorations round the base of the cake, use flower paste, cut out 3cm (1$^{1}/_{8}$in) hearts with 2cm ($^{3}/_{4}$in) centres. Place on a small curve to dry, then brush across the top and bottom with lavender powder.

22 Attach the hearts round the base of the cake with the points upwards. Attach them with bulbs of royal icing; leave a small space in-between each one.

23 Release the run-sugar heart, slide it on to the cake, then attach it with royal icing bulbs underneath. Place the letter 'L' inside the heart and the remaining letters outside as shown. With a piece of thin card below the letters to keep them straight, attach them in the same way.





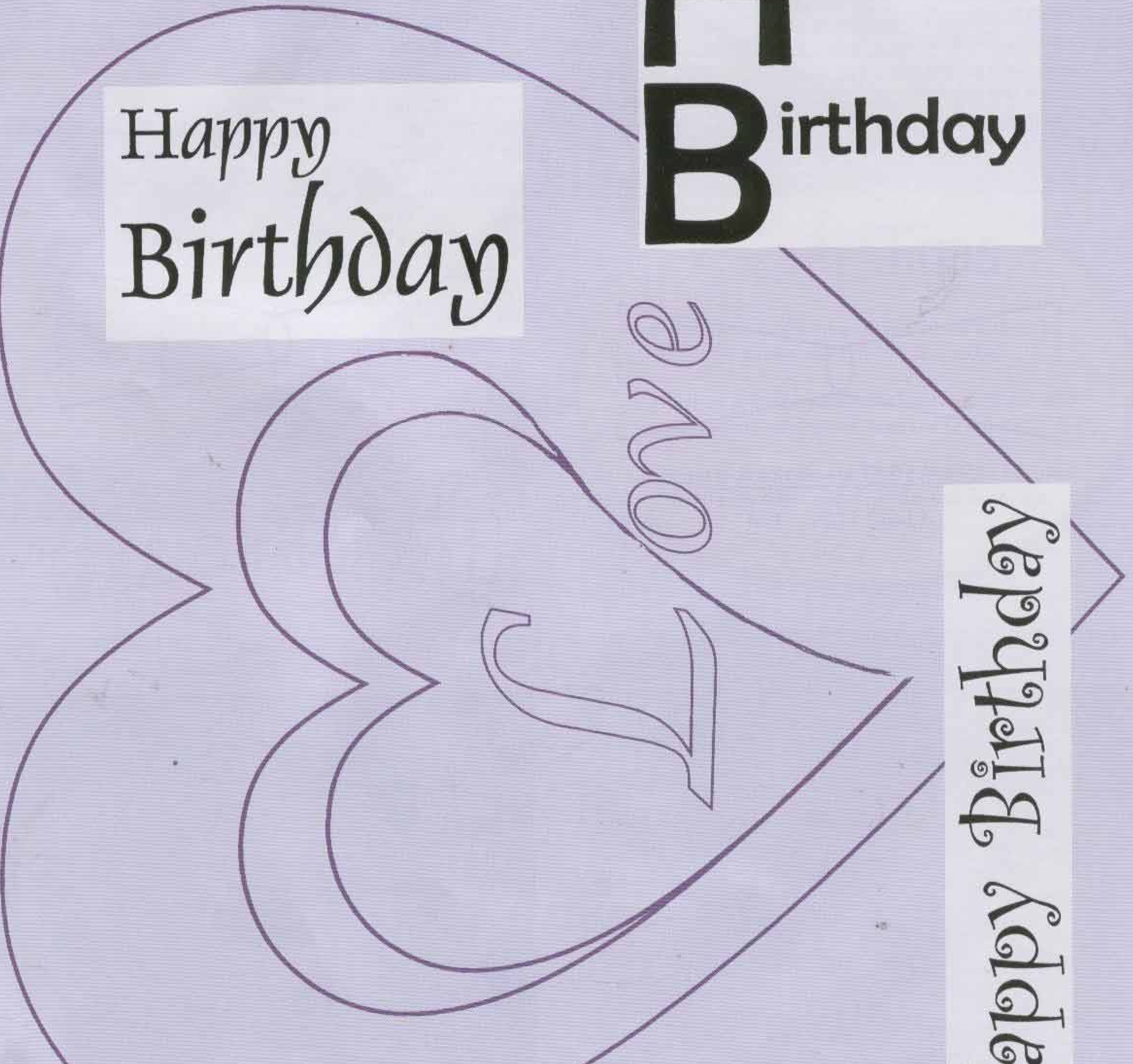
24 Arrange the flowers along the side of the heart on top of the cake and fix with royal icing.

Christmas

Happy
Birthday

Happy
Birthday

Happy
Birthday



Happy Birthday

Ruth Wyld & Kate

little fingers

For the love of Chocolate

For lovers of chocolate everywhere Kate and Ruth have come up with some simple chocolate treats for Valentine's Day. The cut outs could easily be used for wedding favours or as decoration for individual cakes and buns. Using the feathering technique with run-out and fondant icing will create excellent effects on cakes and biscuits too.

YOU WILL NEED

- dark chocolate 300g (12oz)
- white chocolate 300g (12oz)
- edible lustre dust royal gold (Sugarflair)
- run-out film
- heart mould (Sunflower Sugar Art)
- assorted biscuit/flower heart cutters
- kettle
- glass bowls
- wooden spoon
- 2 baking trays
- 2 or 3 rulers
- palette knife
- skewer
- paintbrush
- scissors
- knife

TO MAKE THE CUT OUT HEARTS

1 Cover a baking sheet with run-out film and place two rulers down each side. These will decide the thickness of the chocolate cut outs. Cut another sheet of run-out film to place on the top of the chocolate later.

2 Collect two bowls, one should be able to fit inside the other. Measure 100g of chocolate into the smallest bowl. Measure 50g of chocolate and keep separate.

3 Add hot water, not boiling, to the largest bowl until it is a 1/4 full. Carefully place the small bowl inside make sure none of the water gets into the chocolate. Stir the chocolate in the bowl until melted.

4 Remove the bowl of chocolate from the water and wipe the base to keep the water away from the chocolate. Add the saved chocolate and continue stirring till it has all melted evenly.

CakeTip

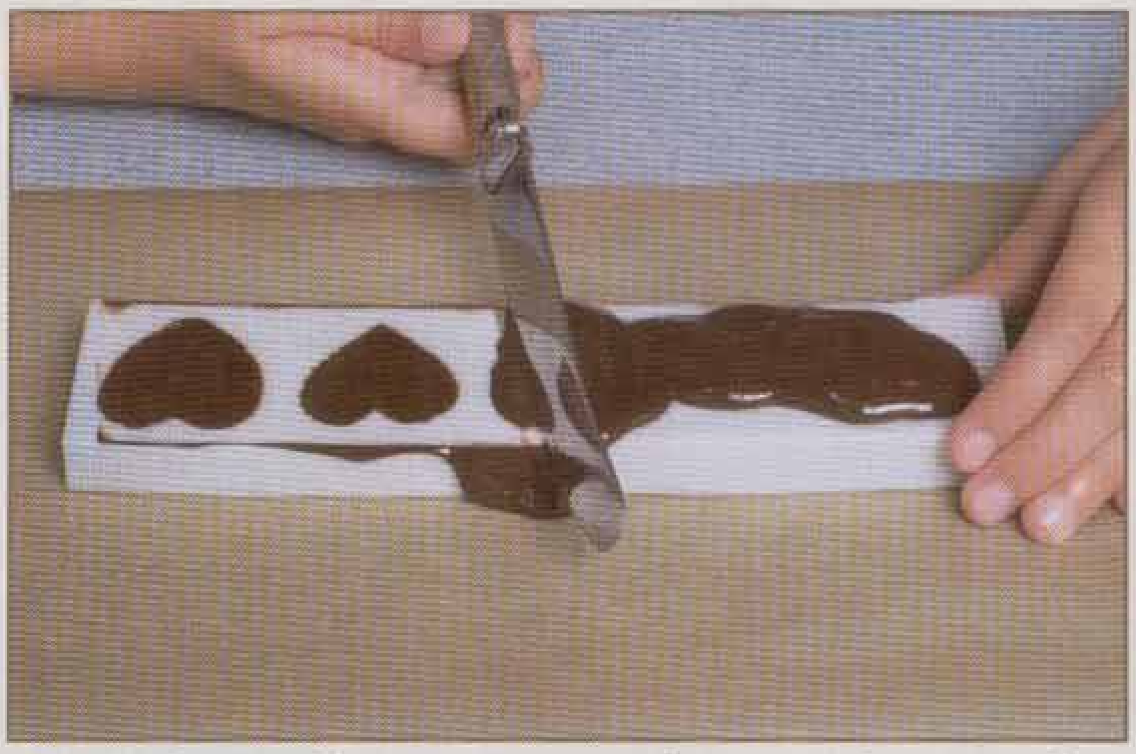
Chocolate shrinks when it dries bringing the film with it, bending and twisting the shape. By placing film and another tray on the top it will keep the chocolate flat while it dries and sets. If you wish to speed up the process it can be placed in a refrigerator for a few minutes.

5 Pour the melted chocolate between the rulers. Laying a palette knife or ruler on top spread the chocolate evenly. Leave for a couple of minutes till the chocolate has begun to set.

6 Use a range of heart cutters, place over the chocolate and press until cut through. Carefully lift the cutter to remove it, try not to mark the edges. Place the second sheet of run out film on top and then another baking sheet. Leave to set completely.

TO MAKE THE MOULDED HEARTS

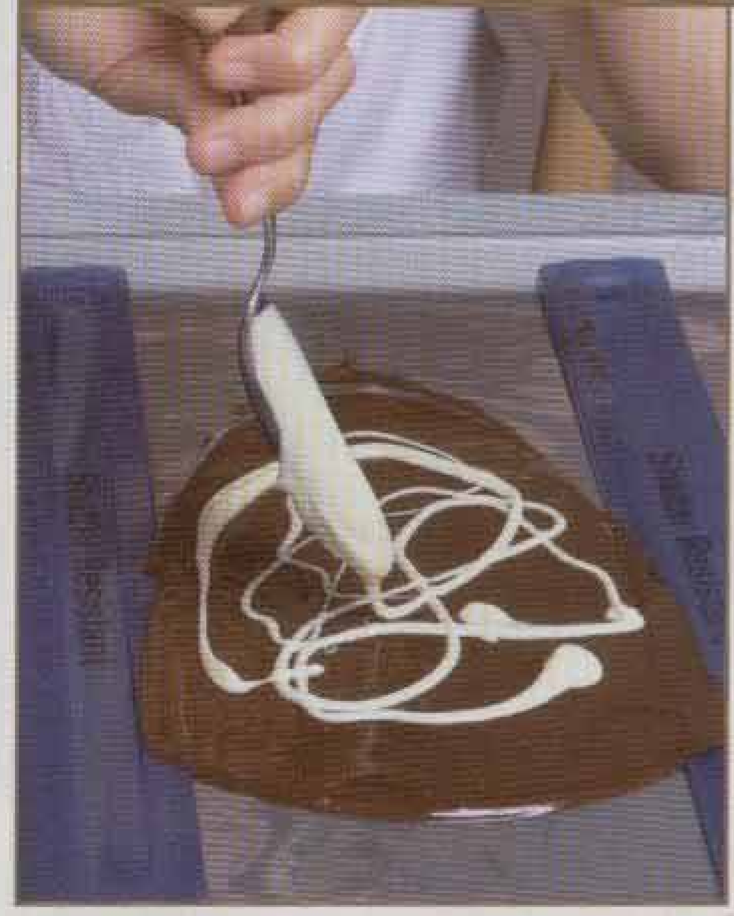
7 Dust the heart moulds with royal gold edible lustre dust (optional). Chocolates can be made plain and then highlighted or left plain. Melt the dark chocolate and pour into the moulds, overfilling slightly.



8 Lay the mould onto greaseproof paper and scrape off the excess chocolate with a palette knife, take care not to cut the mould. The excess chocolate can be reused. Knock the moulds hard on the table to make any bubbles come to the surface. Leave to set.

9 When set flex the mould gently backwards to release the chocolate. When you remove the hearts touch the chocolate as little as possible to prevent finger marks spoiling the surface.

TO MAKE THE MARBLED HEARTS



10 Melt the dark and white chocolate as before. Pour the dark chocolate onto the run-out sheet between the rulers and level out. With a spoon drizzle white chocolate into the dark chocolate like a doodle.

11 Take a skewer and drag through both chocolates to create a feathered marble effect. Leave to set slightly as before then cut out large heart shapes with the biscuit cutters. Cover with run-out film and another tray and leave to set.

CakeTip

To release the cut out shapes easily from the sheet place a palette knife between the sheet of chocolate and the run out film, as the chocolate releases from the film the shapes will separate on their own.

12 To complete the heart patterns lay the different heart shapes one on top of each other and glue together with dabs of melted chocolate. Display in a box with shredded tissue or cellophane.

Cake
DIFFICULTY RATING

Candy Striped Glamour

Gary Chapman

YOU WILL NEED

- sugarpaste 3kg (6lb)
- marzipan 2.25kg (5lb)
- 6 cake layers (see preparation)
- paste colours dusty pink, pink and lilac
- lustre colours antique silver, satin silver (Sugarflair)
- silver spangle (Edable Art)
- granulated sugar
- sugar candy cubes
- gelatine 250g (9oz)
- flower paste 500g (1lb 2oz)
- 50/50 mix sugarpaste and flower paste 300g (11oz)
- green wire 18 gauge
- floral tape brown and green
- round cake drum 38, 41cm (15, 16in)
- thin boards 15, 20cm (6, 8in)
- silver ribbon
- small ceramic vase
- rose cutter set (FMM)
- daisy/gerbera cutter set (FMM)
- bead maker 6mm (1/4in)
- diamond cutters
- former (Cel Cakes)
- dressmaker's tracing wheel

Inspired by the glamorous couture dresses of Dior from the 40s and 50s, this large, two tier wedding cake, features an adaptation of the exciting new technique of patterned pastes, plus appliquéd silver fantasy flowers with diamond sugar centres.

RECIPE

Gelatine Paste
1 packet gelatine
6 tbls water
1.5 tbls white vegetable fat
1.5 tbls liquid glucose
450g icing sugar

Method
Dissolve the gelatine in the water (boiled) and add the liquid glucose and fat. Add this to the icing sugar and mix. Form into neat balls and place in a polythene bag. Can be frozen.

PREPARATION

This wedding cake comprises two tiers of 3 layers each. For each tier, the top is bigger than the bottom.
Top tier 15, 18, 20cm (6, 7, 8in). Bottom tier 20, 23, 25.5cm (8, 9, 10in).
For each tier, stack the layers together with the widest at the bottom and then carve to shape. Once carved, turn upside down. Place each tier on an appropriately sized thin board. Fill each layer and cover with filling.
Cover cakes with marzipan or a thin layer of sugarpaste and allow to set. After covering the cakes with the sugarpaste with candy stripes, insert dowels in, to support the top tier. Fix the top tier in place onto the bottom tier with let down sugarpaste.

1 Lightly dampen granular sugar. Press firmly into a small cup. After a few hours turn out. Allow to dry in a warm place for 1-2 days until the outer edge has crusted over and hollow out the centre.

2 Paint the vase with sugar glue and cover with gelatine paste. Allow to dry.

CakeTip

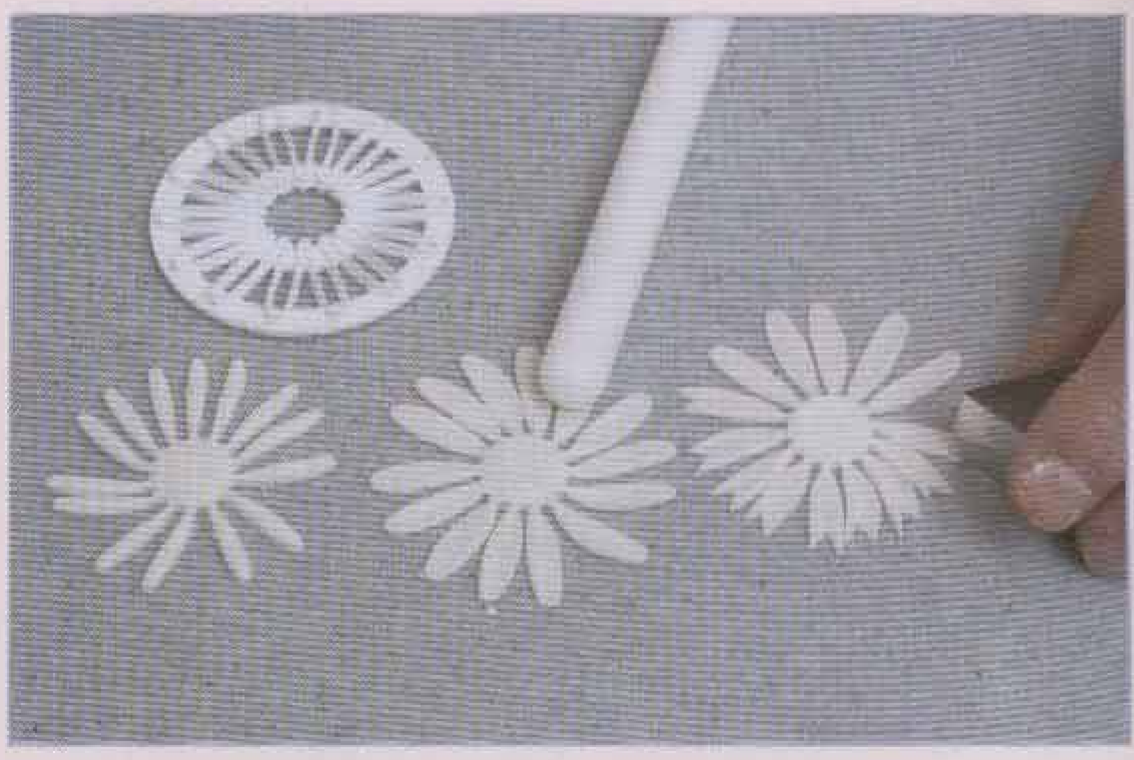
Use gelatine paste (this dries much firmer than flower paste and is more durable), roll out a sheet to 5mm ($^1/_4$in), cut out two circles for the base, remove the smallest centre. Cut a larger circle for the lid and also remove the centre.

3 Assemble all pieces together sticking with sugar glue or let down paste. Allow to dry again. Dust with silver spangle powder.

4 Make a hook in a piece of 18g wire and tape with green tape. Form a small ball 2cm ($^3/_4$in) of flower paste and shape into a cone. Dip the hook in sugar glue, insert into the cone and mark lines on the bud with scissors. When dry dust with antique silver powder.

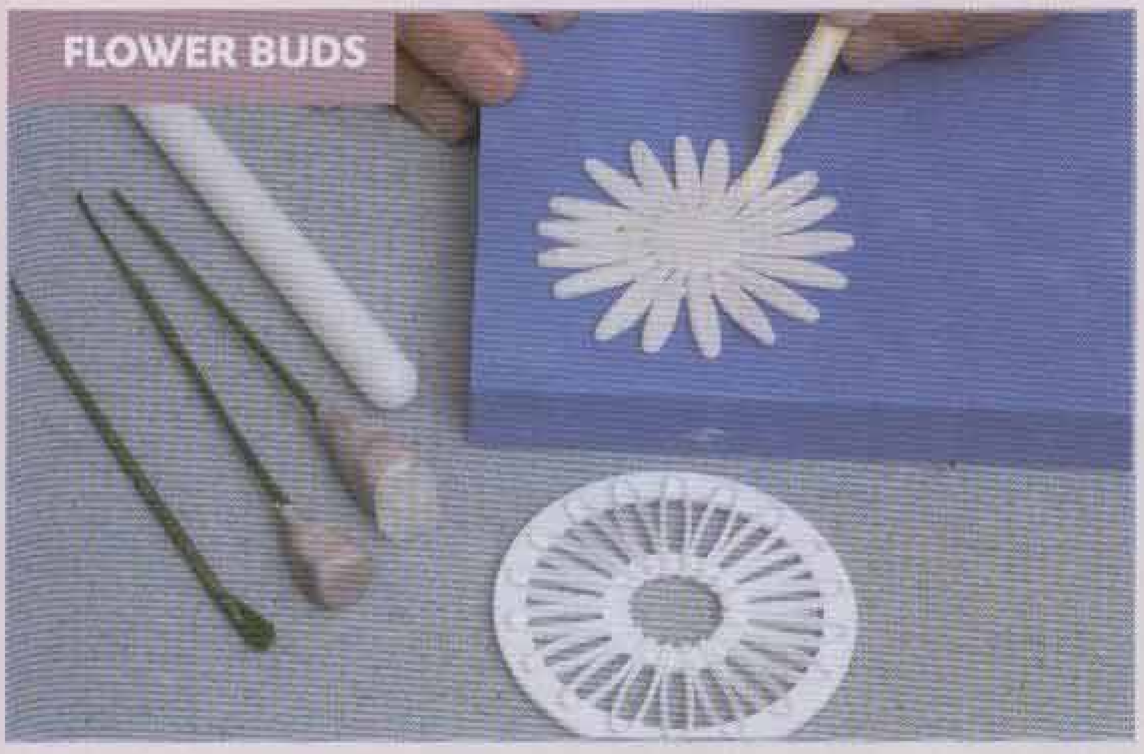
Cake Tip

Experiment, let chance take its course, don't panic, use any mistakes to your advantage! Make more flowers than you need, to account for breakage. Leave a leftover flower on the board as decoration.



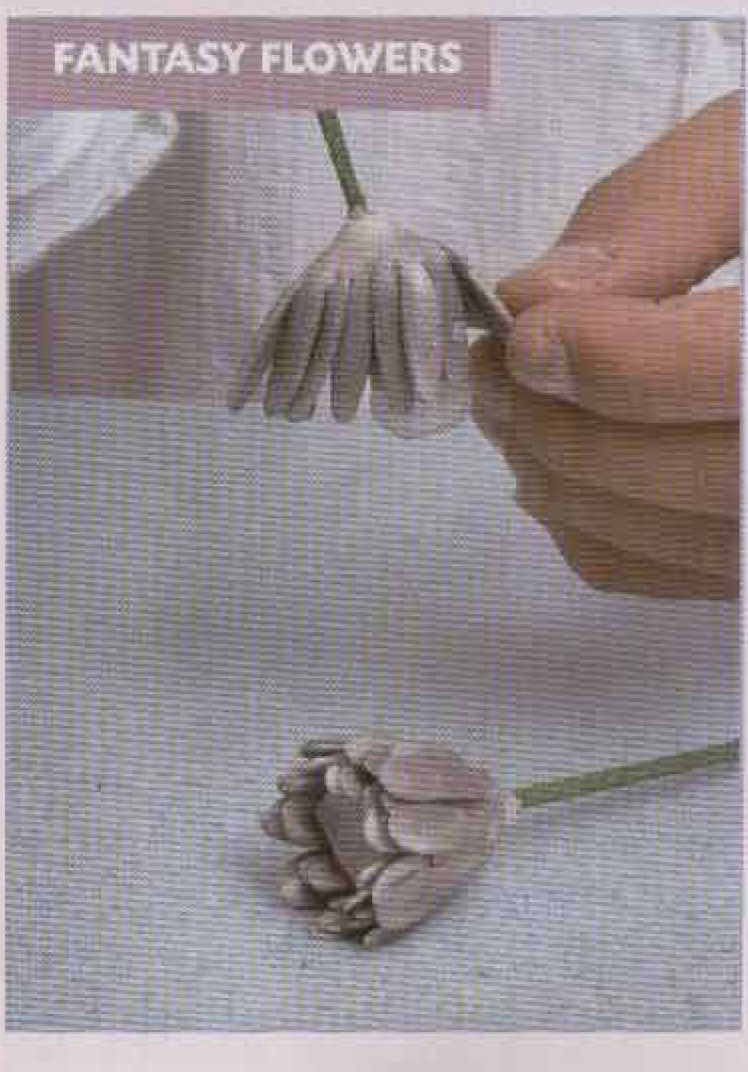
5 Cut out one daisy shape from thin flower paste. Thin slightly, cut out a 'V' from the end. Dust both sides with antique silver. Attach the petals to the centre with sugar glue, the petals should encircle the bud. Dry in a former.

FLOWER BUDS

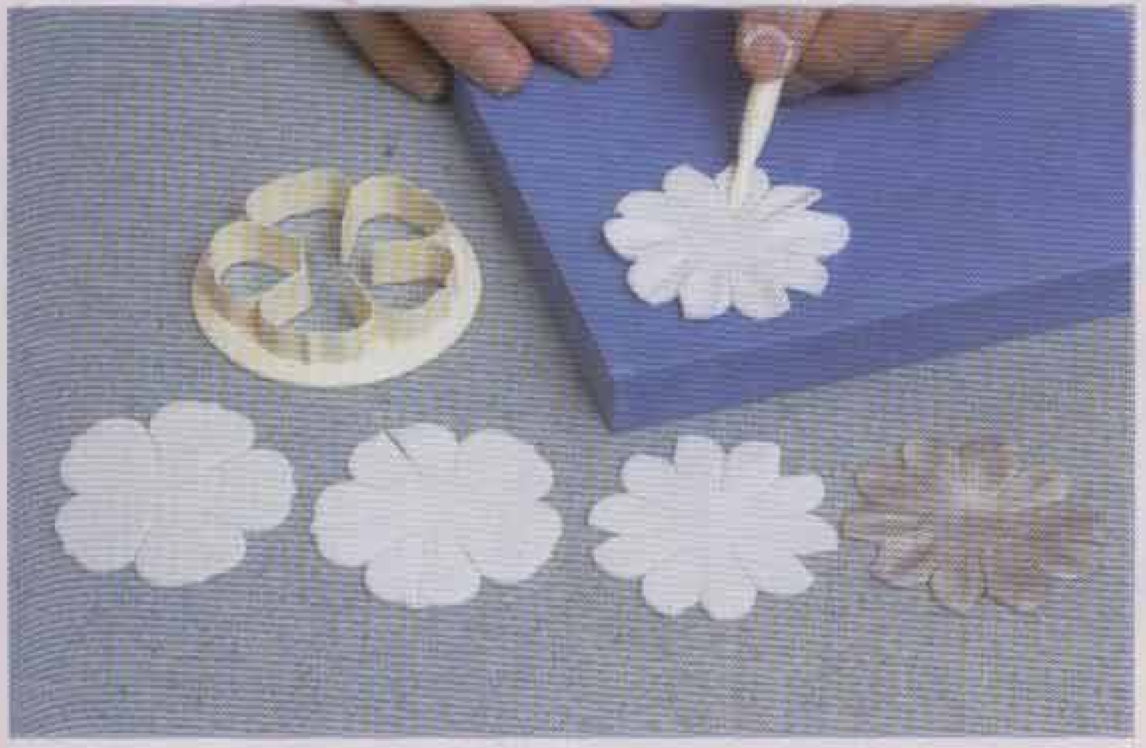


6 Make a hook in a 18g wire and tape with green tape. Make a small flower paste ball 1cm ($^{1}/_{2}$in), shape into a cone. Dip hook in sugar glue, insert and flatten the end. Attach one of the sugar candy cubes with let down sugarpaste and allow to dry. For the inner layer of petals cut out two gerbera/daisy shapes. Thin slightly, vein and then dust both sides with antique silver powder.

FANTASY FLOWERS



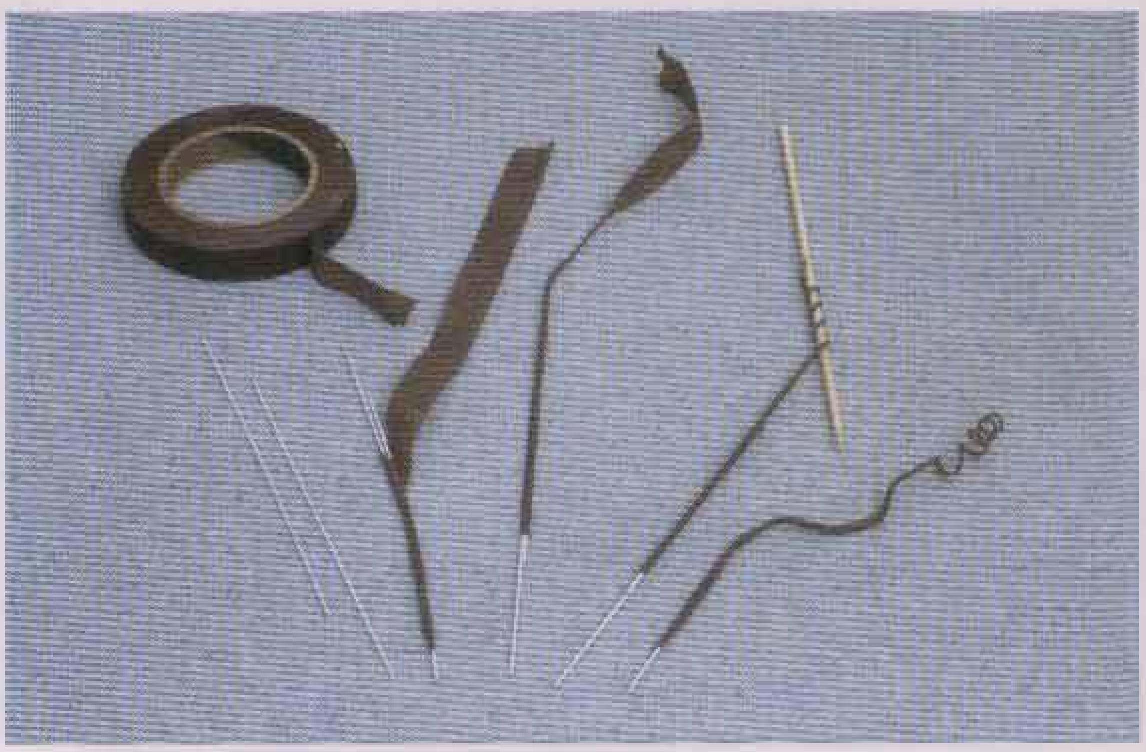
7 Attach the petals to the centre with sugar glue and position so the petals encircle the sugar centre. Dry upside down to ensure the shape.



8 Cut out two rose petal shapes, cut each petal shape in half and then trim the straight edge to achieve a more rounded effect. Thin slightly, vein and then dust both sides with antique silver powder.

9 Attach the petals to the centre with sugar glue and position so the petals encircle the sugar centre. Place in a former on a glass, position the petals with tissue paper and allow to dry.

10 Cut out one sunflower petal. Thin slightly, vein and dust both sides with satin silver powder. Attach to the inner flower centre with sugar glue. Place in a former on a glass. Position the petals with tissue paper and allow to dry.

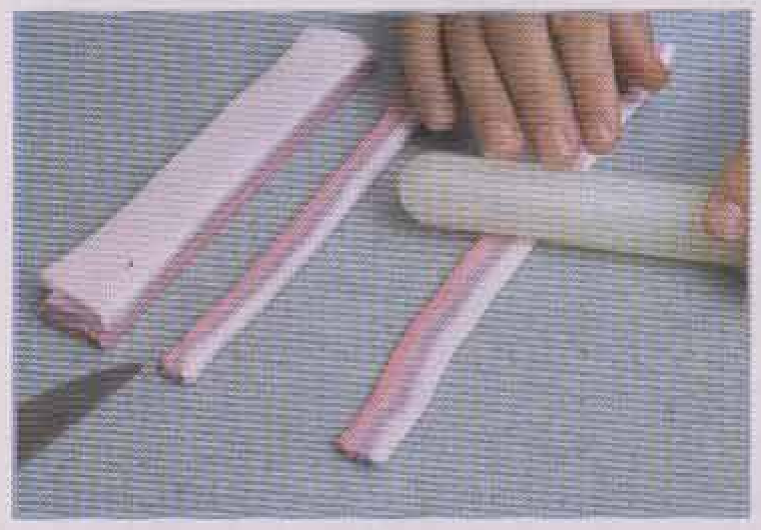


11 Cover a wire in brown tape. Twist together off the wire at the end. Roll around a paintbrush to get the required curly effect. Bend to shape.

CANDY STRIPED COVERING

12 Prepare the patterned paste (candy stripes) before rolling out the sugarpaste. Mix up 4 large lengths of different coloured paste, as shown.

13 Roll out each piece of paste into a long tube and flatten to form a rectangular sheet. Overlay each piece one on top of the other. Roll to seal and thin down a little but keep the shape.



14 Slice with a sharp knife vertically to form candy stripes. Thin slightly with a small rolling pin.

15 Roll out white sugarpaste to cover the boards or the cakes and smooth. Attach the candy stripes onto the surface of the sugarpaste, roll over with a rolling pin and smooth. Then attach the sugarpaste to the board or the cakes in the usual way.

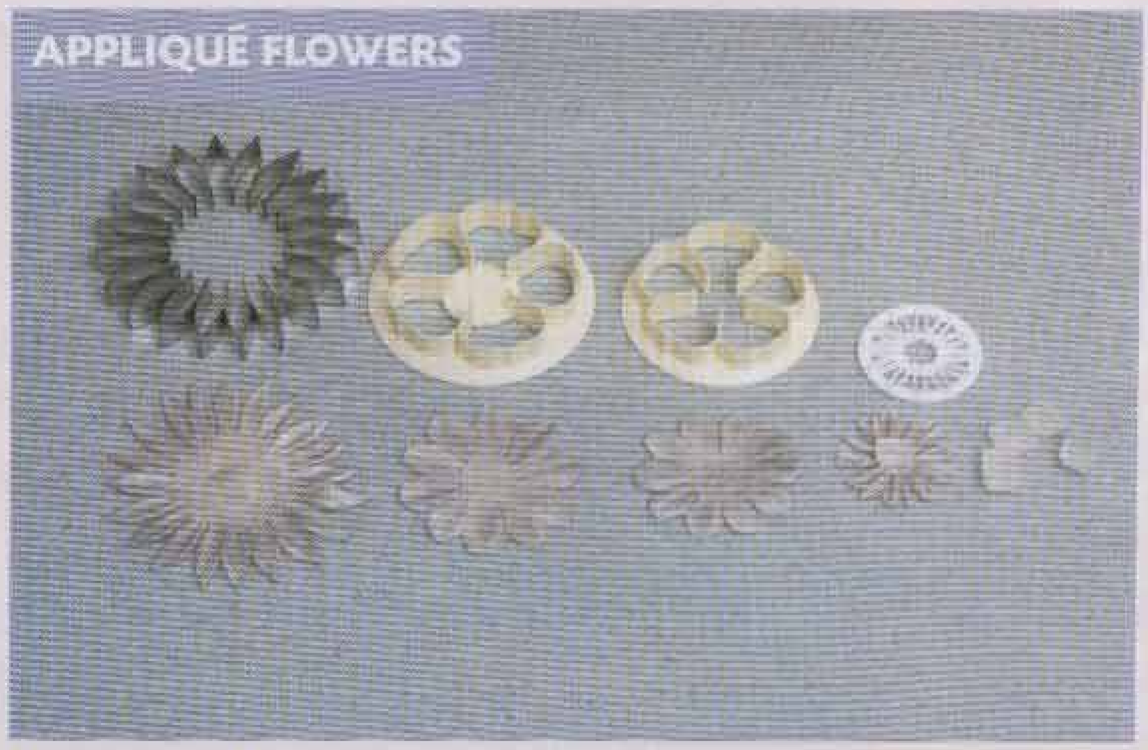
RIBBON BANDS

16 Once the cakes are assembled and stacked make the ribbon bands. Measure the diameter of the cake, divide in half. Mix up 50/50 flower paste with sugarpaste, roll out a long sheet of this paste. Use the measurements to create two bands. Each band should be about $2^1/_2$cm (1in) wide. Mark either side with the tracing wheel 5mm ($^1/_4$in) from the edge. Dust the outer edges with antique silver and the band in the middle with satin silver and attach to the cakes.

BOWS

17 Use off cuts to make 4 bows. Fold both edges to the middle. Seal the middle with the end of a paintbrush. Glue the bow onto the cake against the ribbon. Make beads and attach to the centre of the bow. Dust the pearls with pearl dust. Make 2 bows per tier.

APPLIQUÉ FLOWERS



18 The largest is made with the same cutters as the other silver flowers and uses a similar method (see steps 6-10). Cut out four shapes with the cutters shown, vein and dust with antique and satin silver lustre powder.

19 Each flower is built up flat, start with the large sunflower petals and finish with the sugar crystal in the centre. The biggest shapes are stuck on the top edge of the cake above the bows with let down sugarpaste and the sugar crystal added after the flower has been secured in place.

Cake Tips

Let down sugarpaste - add some sugar glue to left over sugarpaste and mix with a knife. This forms a good sticking agent with more body than just sugar glue.

If you cannot find the sugar candy cubes try using other sugar crystals or make a mock jewel from sugarpaste and dust accordingly.

Have a little muslin bag with icing inside to dust your paste work to prevent sticking.

When creating sheets of paste, rather than just rolling out with a rolling pin use a pasta machine - it produces sheets of paste with an amazingly uniform thickness.

20 The flowers are attached to the cake in a symmetrical way. To fix the vase to the cake make a small hole in the base. Insert a small dowel into the centre of the top tier. Attach the vase onto the dowel. Fill the vase with sugarpaste and arrange the flowers. For added effect, make small pebbles out of leftover paste and add to the top of the vase.

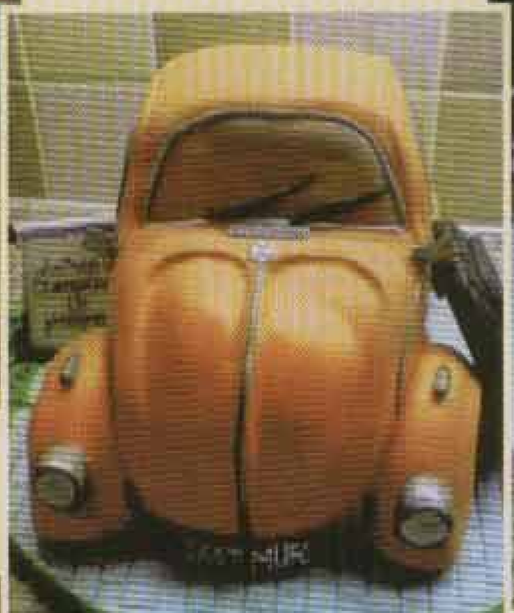
Picture Gallery Archives

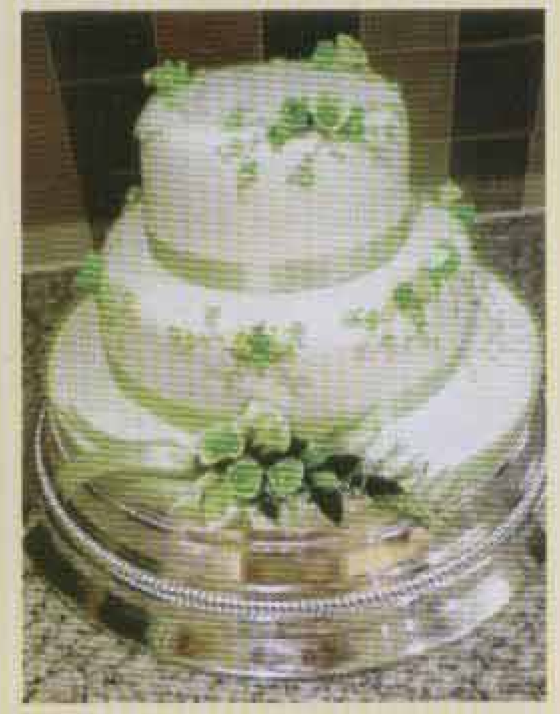
Each month one of our lucky readers will receive a parcel of cake decorating equipment worth at least £40 from FMM. All FMM products are available from your local sugarcraft shop, or from www.fmmsugarcraft.com

STAR PRIZE

Contents will vary depending on the monthly magazine theme.

Sally Hayden, Peterborough.



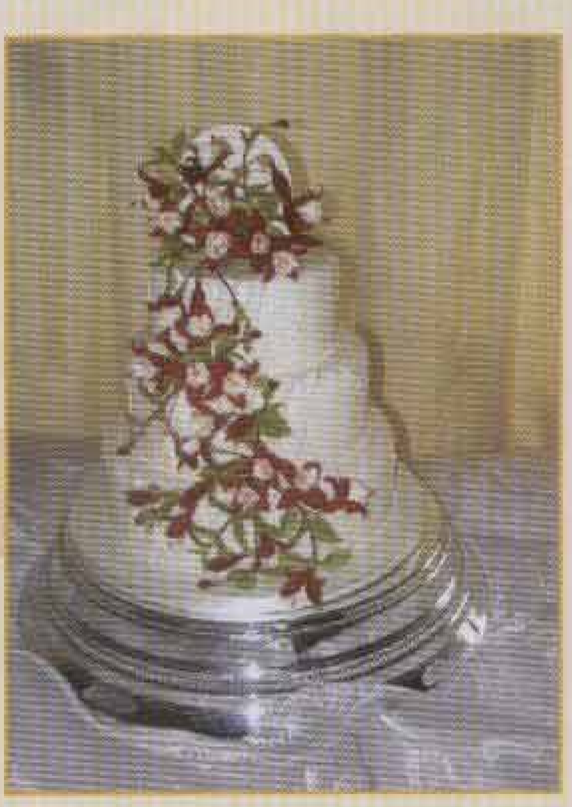


Christine Whitelegge, Manchester.

2008 - Demonstr

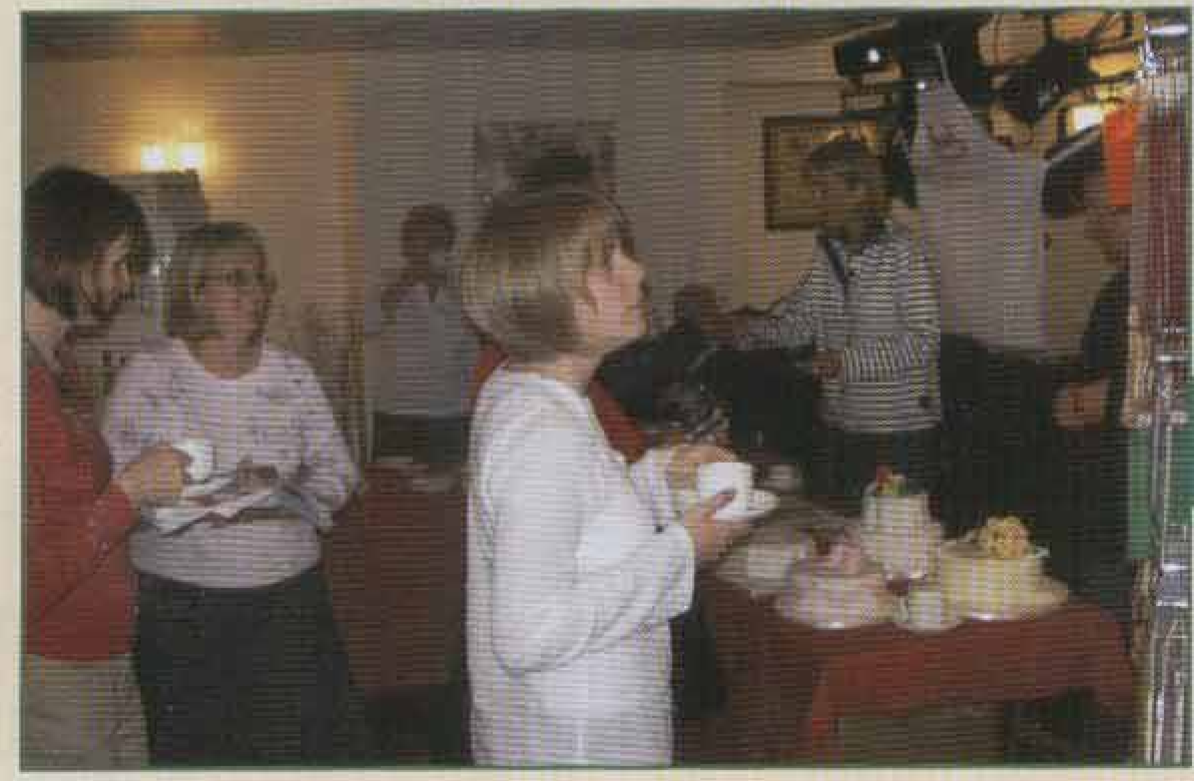
An excited audience eagerly await the first demonstration

Part of the demonstrators' excellent output



Our guests always enjoy their food

One of the BSG visitors on a mission to really make the most of the day!



A quick look at a trade stand during a coffee break

ration Day - 2009

By popular request this year's Cake Magazine Demonstration Day will be with Marion Frost of Patchwork Cutters & Karen Davies, and returns to the wonderful Burton Manor on the Wirral.

This special event will be on Sunday May 10th where you will have the opportunity to watch all the demonstrations, buy equipment, consume a delicious lunch and have a thoroughly enjoyable day out.

Marion and Karen's morning demonstration will be wedding themed, culminating in a wedding cake and a modelled Bride and Groom. Later after lunch Marion will show you ideas with her new cutters and Karen will be demonstrating 'Model and Mould', which will include a cute baby and ballerina.

Burton Manor has a renowned reputation for food, and their team of catering staff will prepare a deliciously fresh hot and cold buffet lunch for you to enjoy lunch for you to enjoy in The Orangerie. In particular their desserts have become a topic of conversation for the right reasons.

Refreshments, including tea, coffee, biscuits and homemade cakes are also provided as part of the day.

So for only £40 why not treat yourself and join us for a very special day out.

The venue is situated in it's own delightful private grounds near Neston, just 8 miles from Chester, and is conveniently located close to the M56.

So why not treat yourself to a very special day out this spring.

For further details and a reservation form please send a stamped addressed envelope to: Cake Craft & Decoration Dem Day, PO Box 3693, Nuneaton, Warks. CV10 8YQ, or send an email to: info@cake-craft.com with the words **"Burton Manor"** in the subject box.

Cake

DIFFICULTY RATING

Zodiac Flowers - Pisces

(Feb 19th - Mar 20th) the fish

Jane Ann Barraclough

The mutable/water sign with the ruling planet of Neptune.

Birthstone: Aquamarine.

Flowers: Water Lily, Daisy.

Colours: Sea Green, Pale Blue.

Preparation

Cover a 6in teardrop cake with marzipan and white sugarpaste. Ice the 10in board with white and pale blue sugarpaste marbled together. Cut out three fish from sugarpaste and leave to dry. Finish the board with aqua ribbon.

YOU WILL NEED

- teardrop cake 15cm (6in)
- cake drum round $25^1/_2$cm (10in)
- sugarpaste white 500g (1lb 2oz)
- paste colour, baby blue (Sugarflair)
- three fish (Patchwork Cutters)
- ribbon aqua
- flower paste yellow, pink, brown and white (Cakemaker)
- white flower paste coloured with
- spruce green paste colour (Sugarflair)
- sugar glue
- wires green 26, 28 gauge
- wires white 24, 28 gauge
- tweezers
- grater
- cymbidium orchid cutters 16 to 18 (Tinkertech)
- daisy centres 3 and 5 (JEM)
- primrose leaf cutter (Hawthorne Hill)
- simple leaf veiner
- nasturtium leaf veiner (Great Impressions)
- 6 petalled flower sets 6 and 7 (Orchard Products)
- lily petal veiner (Sugarcity)
- water lily set (Patchwork Cutters)
- dusts primrose, moss green, woodland green, plum, cornish cream, pearl white lustre (Sugarflair)
- pollen (primrose dust mixed with semolina)
- non toxic glue stick
- dusting brush
- tape green, white
- bubble foam
- piping gel
- cotton wool
- confectioner's glaze

DAISIES

1 Make a ski stick from 28g wire. Press pale yellow paste into the third smallest daisy centre, glue the ski stick and push into the paste. Remove and leave to dry. Brush with sugar glue, dip into pollen.

2 Cut the flower from white paste with daisy cutter number 6. Cut each petal in half. Roll a cocktail stick, side to side on each petal. Press the dogbone tool into the centre of the flower on a workpad. Glue and add beneath the centre.

3 Cut a calyx from spruce green flower paste with the No. 7 daisy cutter. Glue and slide up beneath the flower. Dust the edges of the flower lightly with plum.

4 Use a primrose leaf cutter to cut a leaf from spruce green flower paste. Insert a 28g wire using your preferred method. Soften the edges, vein, dry on bubble foam. Dust with moss green, tape around the base of two or three flowers.

WATER LILY CENTRE

5 Repeat step one with the 5th largest daisy centre. Cut two No. 3 daisy petals, cut the petals in half, press and with a dresden tool curl petals towards the centre. Glue and push up beneath the dried centre, curling over it. Repeat with two No. 2 cutters.

6 Twist a length of $^1/_2$ width white tape between finger and thumb. Flatten on a board with a knife. Dust with primrose. Tear into $1^1/_2$in lengths and tape ten to fifteen around the centre. Brush the ends with sugar glue and dip in pollen.

WATER LILY PETALS

7 Cut five petals of each size from pale pink flower paste with the cymbidium orchid cutter. Insert a 28g wire and soften the edges. Vein with the lily petal veiner and dry over a pin (the petals curve inwards).

8 Wire five small petals around the centre and five larger ones beneath and in the gaps. Dust the edges of the petals with plum.

9 Roll a small circle of green flower paste. Leave a small bump in the centre. Squash between the nasturtium leaf veiner. Heat a 26g ski stick, press onto the back of the leaf on the bump. Dry, dust with woodland green and then round the edges with plum. Tape two or three around a flower.

Cake Tips

CRAFT & DECORATION

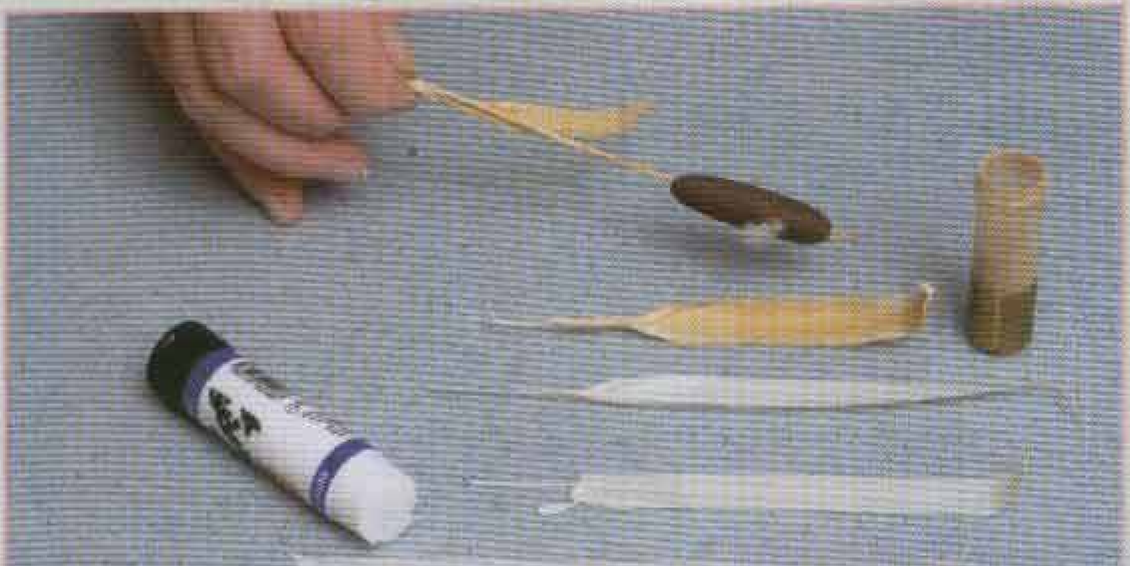
Steam full sprays of flowers instead of individually. Brush the water lily leaves with glaze to give a shine to them.

Use a tea light to heat up the wire, be careful not to push through the leaf or to burn yourself. Always extinguish after use.

Save odd bits of sugarpaste to make pebbles with.

Use a fish mould instead of a cutter.

10 Tape three half-lengths of 24g wire, leave one longer than the other. Roll a sausage of brown flower paste, insert the wire so the longer piece is poking out of the top. Roll on a grater to texture. Make a small hole in one side and push in some cotton wool.



11 Tear a length of white tape, lay a 26g wire on top. Gluestick along the length, fold over and press together. Cut to a point, wrap tape around the bottom. Dust stems and leaves with cream. Bend and tape around the bulrush.

12 Set the plants around the base of the cake, use sugarpaste pebbles to hold them in place. Place blobs of piping gel on the board, two fish on the top of the cake and one on the board, brush with pearl white lustre.

Tri-Variety Cakes

Three very different cake designs that can be used to celebrate a variety of occasions.

The cake designs feature combinations of pattern and texture, which are both prominent features in today's everyday living.

Nicola Hemming

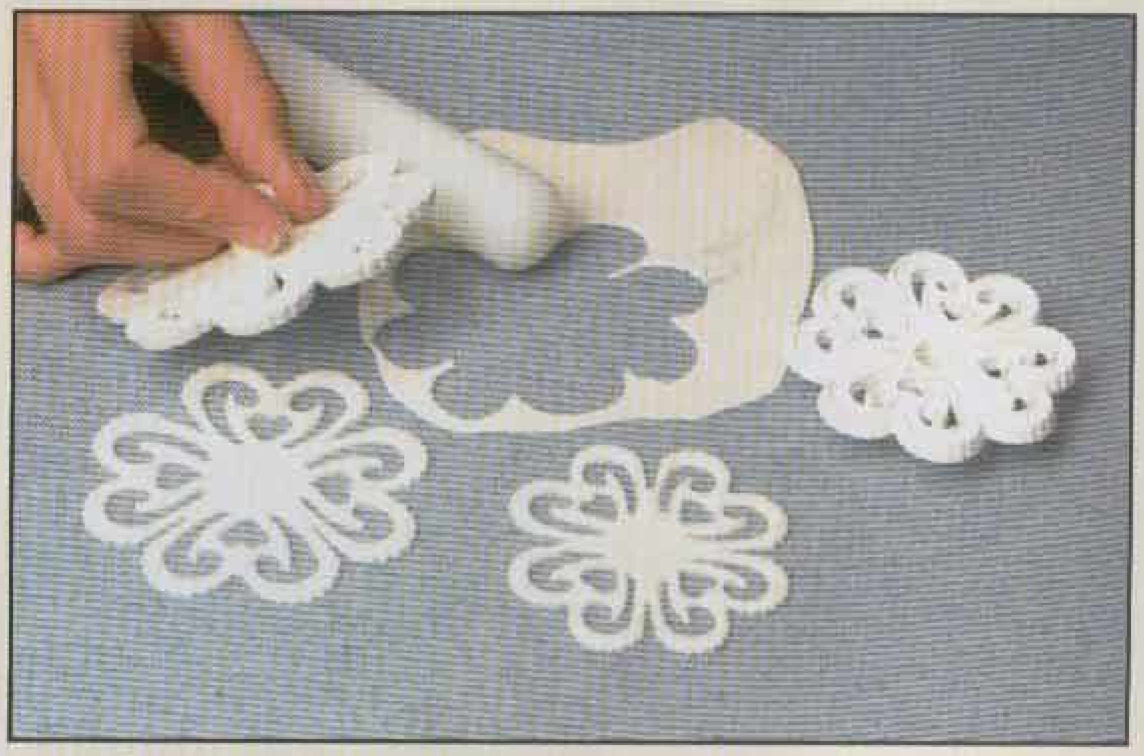
YOU WILL NEED

- ☐ round cake 15cm (6in)
- ☐ round cake drum 20cm (8in)
- ☐ vanilla buttercream 200g (7oz)
- ☐ black regalice 500g (1lb 2oz) (Renshaw)
- ☐ white regalice 100g ($3^1/_2$oz) (Renshaw)
- ☐ chocolate magic sparkles
- ☐ icing sugar
- ☐ rolling pin
- ☐ side edger smoothing tool (Edgers)
- ☐ palette knife
- ☐ lacy heart cutter set (Orchard Products)
- ☐ silicone bead maker set (Almond Art)
- ☐ spray bottle filled with cool boiled water
- ☐ selection of paint brushes

1 Cover a 15cm (6in) round cake with 500g (1lb 2oz) black regalice. Smooth the sides with the side edger-smoothing tool, cover the cake drum at the same time.

2 Use a spray bottle filled with cool boiled water, spray a light mist over the top surface of the cake.

3 Heavily sprinkle the moistened areas with chocolate magic sparkles.



4 Thinly roll out a small quantity of white regalice and cut out 4 heart shapes with the 2 medium cutters.

5 Moisten the back of the heart shapes and stick onto the cake in an abstract design.

6 Press a small amount of white regalice into a rope edge mould. Remove from the mould and place around the base of the cake stick with cool boiled water. Add a black ribbon around the edge of the cake drum.

Baby Booties

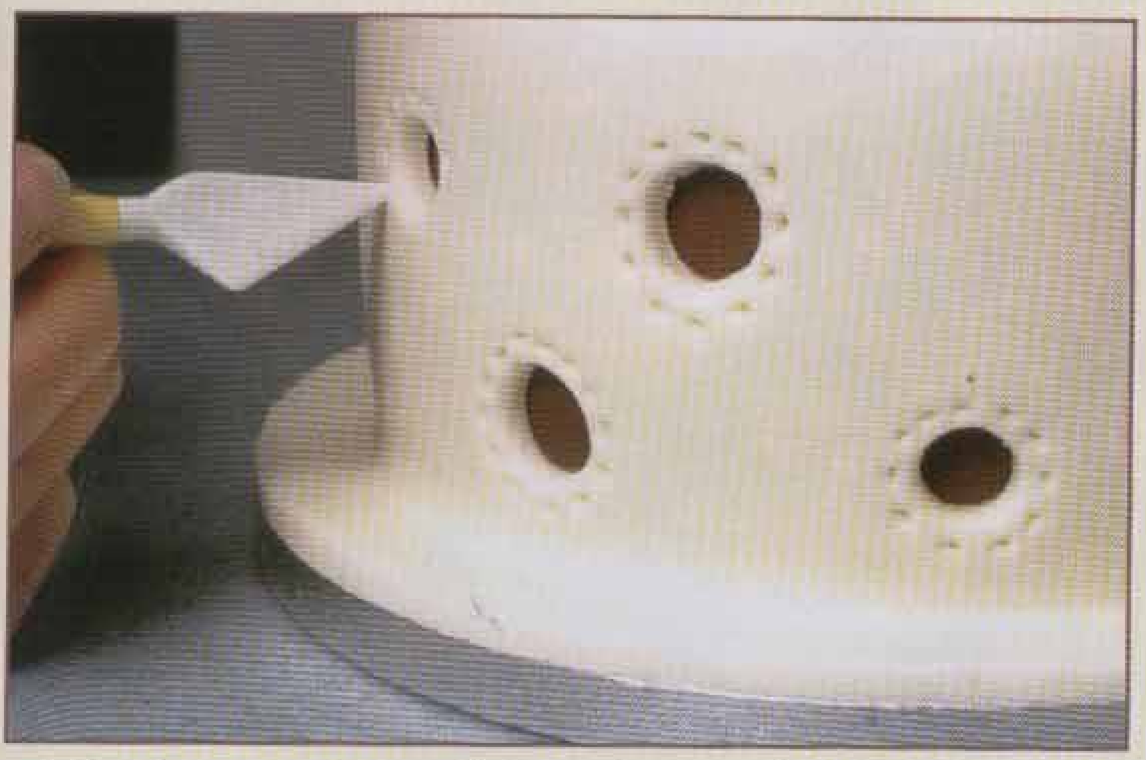
YOU WILL NEED

- round cake 15cm (6in)
- round cake drum 20cm (8in)
- buttercream 200g (7oz)
- chocolate regalice 400g (14oz) (Renshaw)
- celebration regalice 500g (Renshaw)
- icing sugar
- rolling pin
- prestige side edger smoothing tool (Edgers)
- savoy tube
- sugarcraft knife 7 (PME)
- blade and shell moulding tool 2 (PME)
- rope edge mould
- spray bottle filled with cool boiled water
- selection of paint brushes
- small bow cutter (JEM)
- bubble rolling pin (JEM)

1 Cover a 6in (15cm) round cake with 400g (14oz) of chocolate regalice and smooth. Neatly cut off any excess regalice at the base.

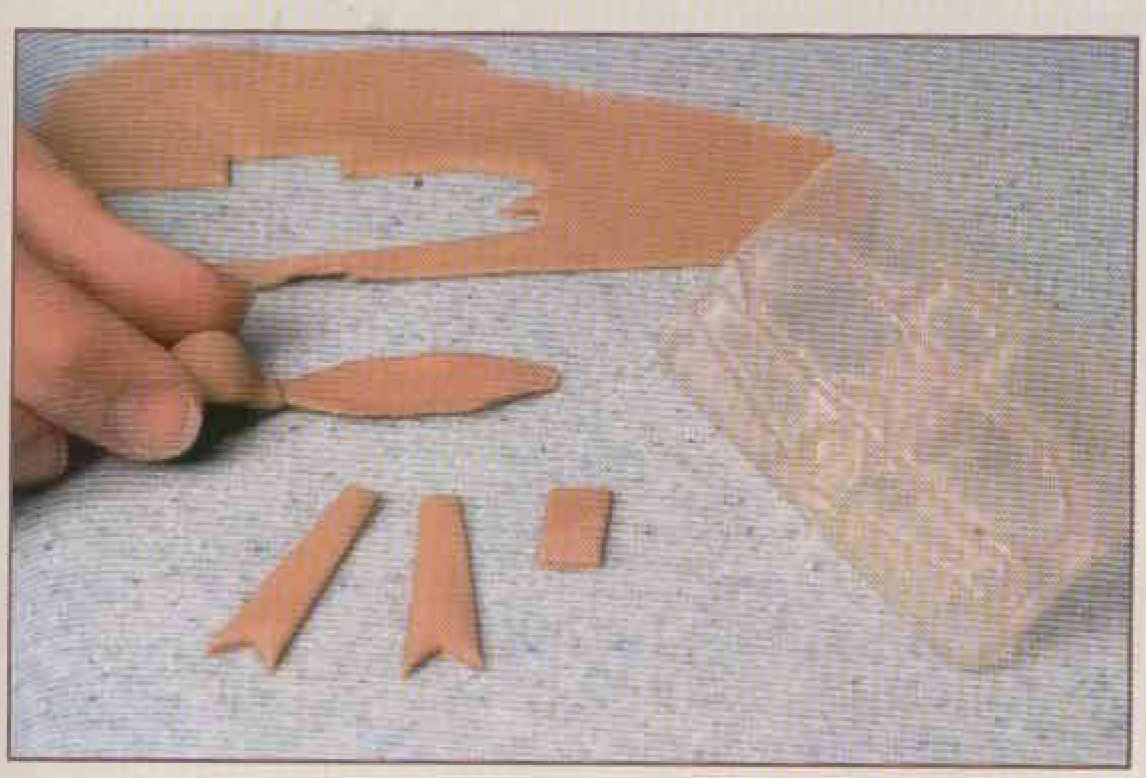
2 Moisten the surface of the cake with cooled boiled water. Cover the cake in a layer of celebration regalice. Cover the cake drum at the same time.

3 Use the bubble textured rolling pin, gently press over the top surface of the cake.



4 Gently press a savoy piping tube into the sides of the cake and remove the top layer of celebration regalice to reveal the chocolate underneath. Add a stitching effect around the edge of the holes.

5 Thinly roll out a small quantity of chocolate regalice. Cut the paste into 3cm (1$^{1}/_{4}$in) strips. Make small inserts into the top of the cake 2cm ($^{3}/_{4}$in) apart and gently insert the paste.



6 Roll out a thin piece of chocolate regalice and use the small bow cutter to make a bow for the final part of the stitch effect. Stick in position with cool boiled water.

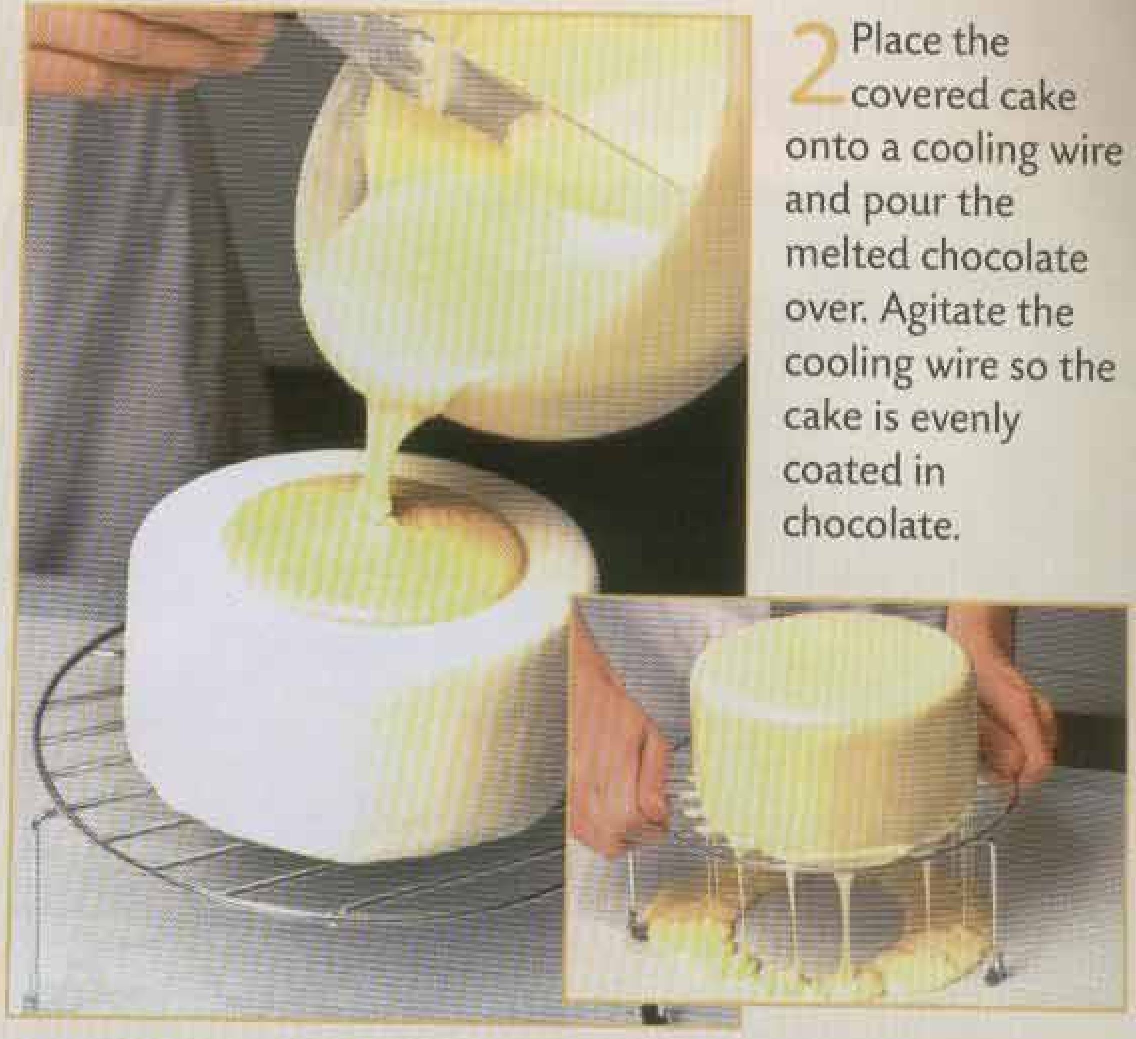
7 Make a small pair of booties from chocolate regalice, stick in position with cool boiled water and add a ribbon bow. Add some celebration regalice pearls dusted in gold lustre around the bottom edge of the cake and secure into place using royal icing.

Pearl Jewels

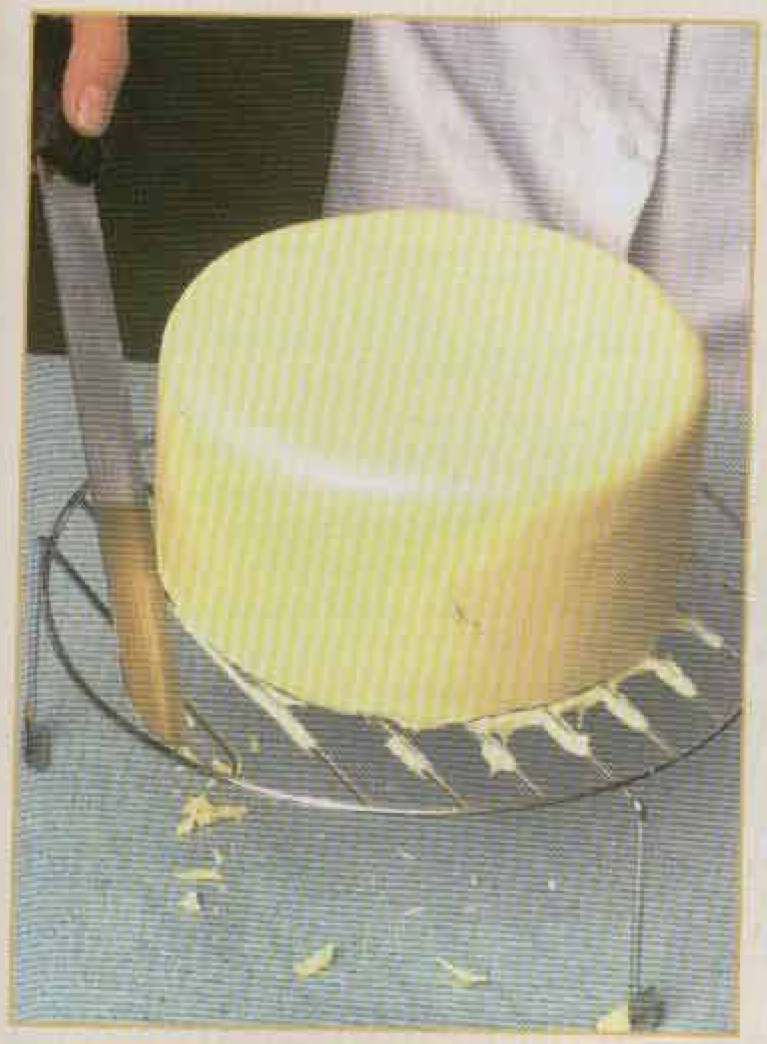
YOU WILL NEED

- round cake 15cm (6in)
- round cake drum 20cm (8in)
- buttercream 200g (7oz)
- celebration regalice 500g (Renshaw)
- good quality white cooking chocolate
- white chocolates
- small quantity of royal icing
- icing sugar
- rolling pin
- cooling wire
- side edger smoothing tool (Edgers)
- metallic brilliant gold lustre (SK)
- selection of paint brushes
- gold dragees
- edible lustre spray pearl (PME)

1 Cover the 6in (15cm) round cake with 400g (14oz) of celebration regalice. Melt the white cooking chocolate by heating gently in the microwave, stir the chocolate at regular intervals to prevent it from burning. Gently spread a small amount of chocolate over the cake drum, allow to dry.



2 Place the covered cake onto a cooling wire and pour the melted chocolate over. Agitate the cooling wire so the cake is evenly coated in chocolate.



3 Once the cake has set take a hot knife and gently remove from the cooling wire. Place the cake onto the chocolate covered cake drum and secure into place with a small amount of melted chocolate.

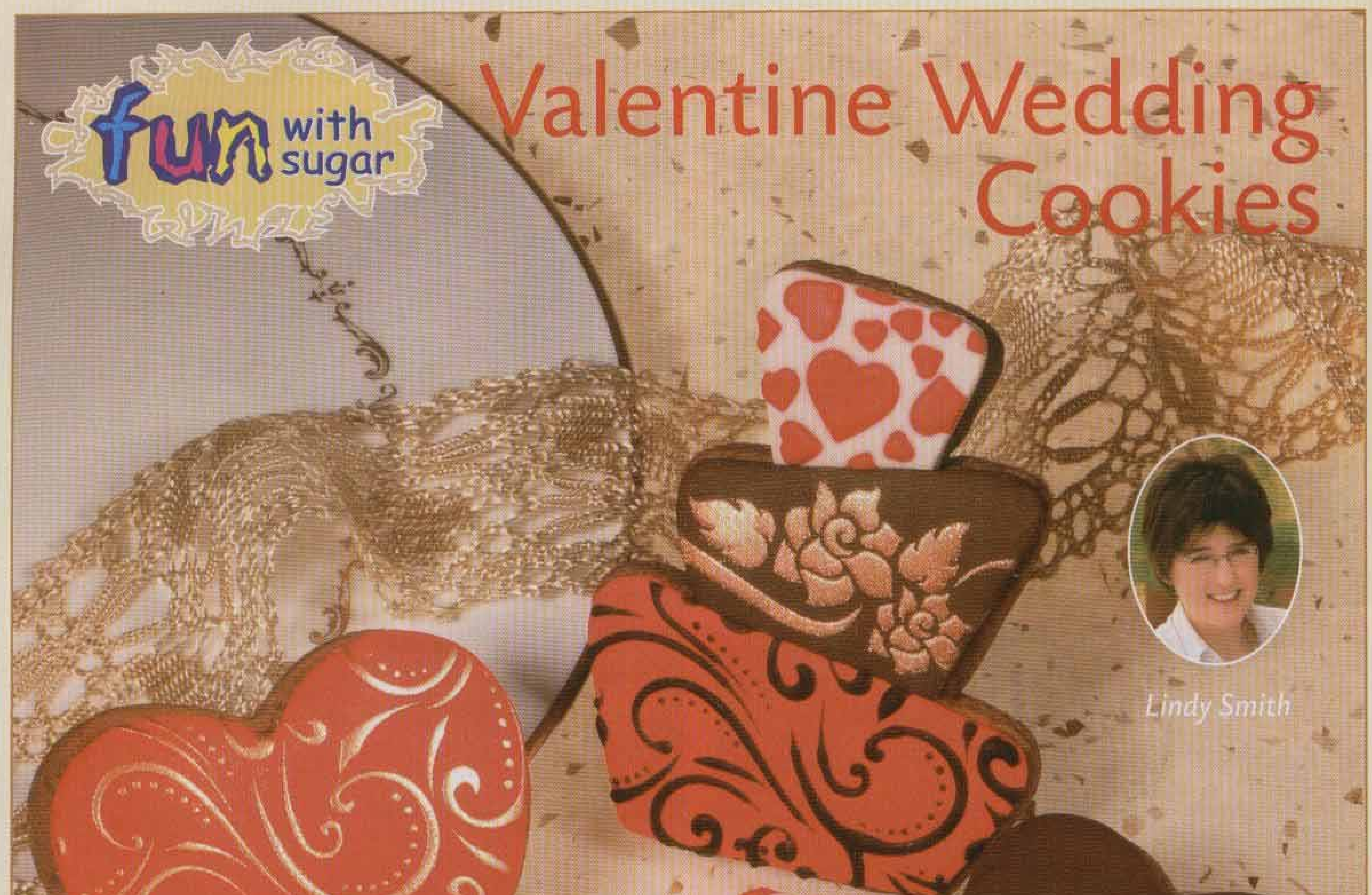
4 Roll out some celebration regalice into a thick sausage. Cut into small cube size pieces. Allow to dry and then tumble the regalice cubes in gold lustre. Stick the cubes and the white chocolates onto the top of the cake in a random pattern, with the melted chocolate.

5 Place 2 strips of silicone paper around the top and bottom of the cake, secure with a pin. Use a paintbrush to stipple royal icing around the centre of the cake.

6 Gently remove the silicone paper from the top and bottom edges while the icing is still soft.

7 Add a light spray of pearl edible lustre over the top surface of the cake.

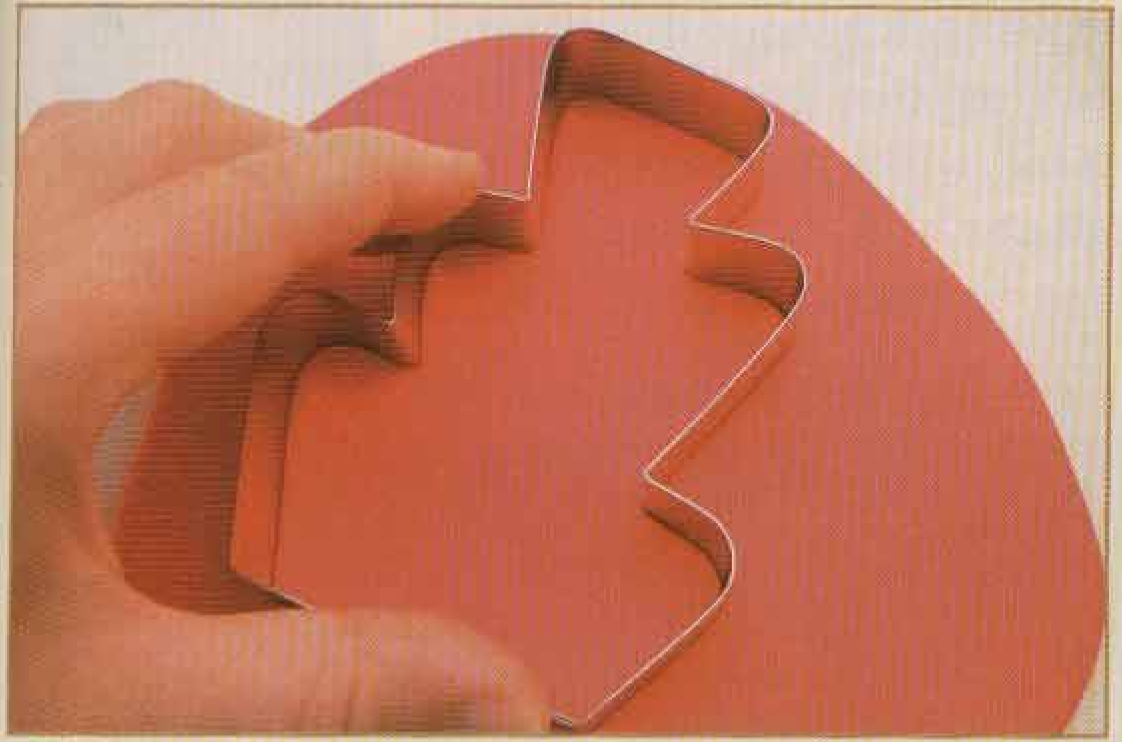
Valentine Wedding Cookies



YOU WILL NEED

- cookie dough
- wonky wedding cake cookie cutter (Lindy's Cakes)
- nesting hearts cookie cutter set (Wilton)
- royal icing coloured red and brown
- sugarpaste red, brown and cream edible lustre dust
- contemporary valentine heart cookie top stencil set (available from Lindy's Cakes)
- white fat

Add a touch of glamour to your cookies by using stylish stencils and a touch of edible metallic lustre dust - so simple.



1 Roll out your cookie dough on a lightly floured surface 5mm ($^1/_5$in) thick. Stamp out wonky wedding cake cookies and a selection of hearts, bake and cool. Roll out red sugarpaste 3mm ($^1/_8$in) thick and cut out with the cookie cutter.

2 Place a stencil over the lower tier of the wonky cake shape. Carefully spread brown royal icing over the section of the stencil covering the lower tier. Tip: experiment and practice on a piece of spare sugarpaste first, then you'll know how thickly you wish to apply the icing.

3 Once the icing is an even thickness, remove the stencil. Take great care not to smudge the pattern. Use a palette knife to cut across the top of the lower tier and remove all the excess red sugarpaste from around the stencilled tier of the wonky cake shape.

4 Paint piping gel over the lowest tier of the baked cookie, to act as glue. Carefully lift the sugarpaste shape with a palette knife and place on top of the cookie.

5 Roll out brown sugarpaste, cut out a wonky cake shape. Place a stencil over the middle tier of the wonky cake. Roll over the stencil lightly with a rolling pin. Smear white vegetable fat over the pattern then dust the stencil with lustre dust with a soft brush.

6 Remove the stencil, cut across the top and bottom of the tier to separate it and then carefully attach it in position on the cookie. Repeat for the top tier and heart cookies, choosing colour combinations and stencil patterns that compliment each other.

A Taste of Wales

Many Welsh recipes have been handed down through the centuries. From their breads and cakes I have chosen three, which represent the traditional baking, and also have included a modern savoury dish using the national emblem - the leek.

Valerie Hedgethorne

Bara Brith

The name means 'speckled bread' because of the mixed dried fruit it contains, and, like all old recipes, there are several versions but I like this one, which does not contain yeast. The fruit is soaked overnight in tea, which gives it a good flavour.

You will need an 18cm (7in) round deep cake tin.

INGREDIENTS

- 350g (12oz) mixed dried fruit
- 200 ml (8fl oz) warm strong tea
- 125g ($4^1/_2$ oz) light soft brown sugar
- 350g (12oz) self-raising flour
- 1 level teaspoon mixed spice
- 1 large egg
- 2 tablespoons milk to glaze

METHOD

1. Overnight soak the fruit in the warm tea and the sugar.
2. Next day: heat the oven to Gas 4/180°C/350°F and line the cake tin.
3. Into the fruit mixture stir the flour, spice and egg. Mix well, put into the tin and level the top.
4. Bake for $1^1/_2$ hours, brush with milk and bake for another $^1/_4$ hour approximately or until firm in the centre.

This is an excellent cake for lunch boxes, plain or buttered.

Tinker's Apple Cake
(Teisen Tincar)

This is a lovely name, but we can only guess why it was called that. Another Welsh name for it is Dinca Falla. The inclusion of apple always ensures a moist cake, and I have added an extra touch by putting slices of apple on the top with a sugary finish.

You will need a loaf tin measuring 10 x 20cm (4 x 8in) approximately across the base.

INGREDIENTS

450g (1lb) cooking apples
300g (10oz) self-raising flour
150g (5oz) butter
150g (5oz) demerara sugar
1 lemon - grated zest
150ml (5fl oz) milk

Topping

1 large eating apple
25g (1oz) butter
1tablespoon demerara sugar

METHOD

1 Heat the oven to Gas 5/190°C/375°F. Grease the tin and line the base with greaseproof paper or Bake-O-Glide.

2 Peel and core the apples, cut them into small pieces.

3 Rub the butter into the flour, add the sugar, grated lemon zest and chopped apples with just enough of the milk to make a stiff dropping consistency. Put into the tin.

4 Peel and core the eating apple, cut into thick slices and place them down the centre of the cake. Brush with melted butter, sprinkle with demerara sugar and bake for approximately one hour until firm in the centre.

Keep in a cool place because of the apples. The topping is optional.

Old Welsh Gingerbread
(Teisen Sinsir)

Although this was called ginger bread at some of the old Welsh fairs, it did not contain ginger. However, I have added ground ginger plus some crystallised to give a stronger flavour, but this is optional.

You will need a shallow rectangular tin measuring 28 x 18cm (11 x 7in).

INGREDIENTS

375g (12oz) plain flour
$^{1}/_{2}$ teaspoon bicarbonate of soda
1 teaspoon cream of tartar
$^{1}/_{2}$ teaspoon ground ginger
110g (4oz) butter
175g (6oz) demerara sugar
50g (2oz) candied peel
25g (1oz) crystallised ginger (optional)
175g (6oz) black treacle
150ml (5fl oz) milk
1 egg
Topping - optional
1 tablespoon runny honey
15g ($^{1}/_{2}$oz) crystallised ginger

METHOD

1 Heat the oven to Gas 3/170°C/325°F. Grease and line the tin.

2 Sieve the flour with the bicarbonate of soda, cream of tartar and ground ginger into a bowl.

3 Rub in the butter; add sugar, candied peel and chopped crystallised ginger (if used).

4 Warm the treacle, stir in the milk and mix into the flour mixture with the beaten egg.

5 Put into the tin and bake for 1 hour approximately or until firm. Cool in the tin for a few minutes before removing to a cooling tray.

6 **Optional topping**: Brush the warm cake with the honey and sprinkle on the finely chopped crystallised ginger.

7 Store in an airtight container for two days then cut into squares or fingers.

Keep this for a couple of days before eating, the flavour matures and it cuts well.

Leek & Caerphilly Tarts
(Pastai Cennin Cymreig)

I must include a recipe containing leeks and the tasty white Caerphilly cheese. The two combine together to give a lovely taste of Wales.

You will need four 10 - 12cm (4 - 5in) individual tart tins.

INGREDIENTS

Pastry
225g (8oz) plain flour
pinch of salt
110g (4oz) hard margarine or butter

Filling
175g (6oz) prepared leeks
25g (1oz) butter
110g (4oz) Caerphilly cheese
2 eggs
150ml (5fl oz) single cream
salt and pepper

METHOD

1 Heat the oven to Gas 6/ 200°C/400°F. Grease the tins.

2 **Pastry**: Rub the fat into the flour and salt. Mix with just enough cold water to form a stiff dough (approximately 8 teaspoons). Rest it in the refrigerator for 15 minutes.

3 Wash and thinly slice the leeks - if large, cut across the slices. Lightly soften in the butter for 3 - 4 minutes.

4 Roll out the pastry to line the tins, prick the bases, press in pieces of foil and bake for 10 minutes. Take from the oven and remove the foil. Reduce the heat to Gas 4/180°C/350°F.

5 Divide the leeks between them. Grate the cheese and put on top of the leeks. Beat the eggs with the cream, season with salt and pepper and add to the tins.

6 Bake for approximately 20 minutes or until set.

7 Eat warm or cold.

This quantity can also be baked in a 20cm (8in) flan tin.

Croeso Cymreig

A Welsh Welcome

Valerie Hedgethorne

Traditional Welsh recipes have been handed down through the centuries and many are still made today to greet visitors with traditional Welsh hospitality.

The recipes themselves rely on fresh seasonal ingredients, using foods that are indigenous to the region.

In many cases the recipes show an economy in the uses of ingredients. For example, a leek broth (cawl cannin) is made by boiling a joint of bacon with root vegetables. When the bacon is cooked it is removed, leeks and shredded cabbage are added and the cawl (broth) can be thickened with oatmeal. In past times, this made a two-course meal - the broth first, followed by the meat and vegetables for the second course. In fact, any broth left over was reheated and drunk for breakfast the next day - known as cawl-ail-dwyn.

Here are some of the more unusual ideas I have found.

SEAFOOD

On the Gower peninsula cockles are plentiful. The simplest way to cook cockles is to put them into a hot oven. When they open, season them with salt and pepper or vinegar and eat directly from the shell with bread and butter. One cockle recipe shells them, dips them in batter and fries them. Another is a cockle pie to which diced bacon is added.

Limpets make a similar pie which includes sliced hard-boiled eggs and onion.

Herrings, apart from being fried, were made into a delicious dish with potatoes and apple. An example of this is Swper scadan (supper herrings), which consisted of filleted herrings spread with mustard and rolled up before layering in a pie dish with onions and apple. The dish was half filled with water, dotted with butter and baked in the oven.

One of the most well-known foods collected at the seaside is laver, which is a kind of edible seaweed. It has to be boiled for several hours until quite soft.

Laver bread (bara lawr) is made by mixing prepared laver with fine oatmeal to form into small cakes and frying them, preferably in bacon fat.

MEATS

Welsh lamb is renowned for its flavour, and all parts of the animal are made use of and cooked in various ways.

Katt Pie was traditionally made in Templeton Fair for at least 200 years. Minced mutton was mixed with dried fruit and spices in a suet pastry crust as individual pies, which were eaten hot. These have a relationship with the original Christmas mince pies, which also contained meat.

Pigs also provided bacon and ham for use during the winter months and very many traditional dishes have them as the main ingredient or as an extra in other recipes.

Like all country cooking, offal was made excellent use of, liver in particular.

Faggots (Ffagod sir benfro) were made after pig killing in Pembrokeshire from minced liver, breadcrumbs, suet and onions, formed into balls and served with gravy, still made today in many parts of the country.

BIRDS

Amongst other birds, rooks had their place. It was traditional in Wales to have a "rook shoot" in May. Only the breast of the bird was used. Pastai brain bach is a pie of young rook breasts with bacon and herbs.

VEGETABLES

Vegetables made up the bulk of the foods, especially leeks and potatoes, and in medieval Wales marrows were very popular. Leeks have a good reason to be the national emblem, they give a delicious flavour to so many dishes and combine well with most foods, particularly ham.

PUDDINGS AND CAKES

All regional baking consists of simple, economical recipes, which are certainly none the worse for that. Indeed, we should make more use of them today.

Snowdon Pudding (Pwdin Eryn) is one of the traditional hot puddings. It is a steamed suet and raisin pudding rich in eggs and flavoured with lemon. Serve with a white sauce or a lemon and wine one.

Pancakes were often made with a proportion of fine oatmeal, and sometimes made with sour milk or cream or buttermilk.

Welsh cakes (pice ar y maen) are a firm favourite in many parts of Britain. A plain rubbed-in mixture is made into a firm dough, cut into rounds and cooked on a griddle or a heavy frying pan.

Dinca fala (Tinker's Cake), the apple cake that can either be baked on a griddle or, as I suggest on the Home Baking pages, made softer and baked in a tin in the oven.

There are many more wonderful breads and larger cakes, such as seed cake (bara carawe), and others with spices like the Old Welsh Gingerbread and the one that most people have heard of - the Bara Brith (speckled bread), both are also on the recipe pages.

The Flower Collection

Quick Carnation

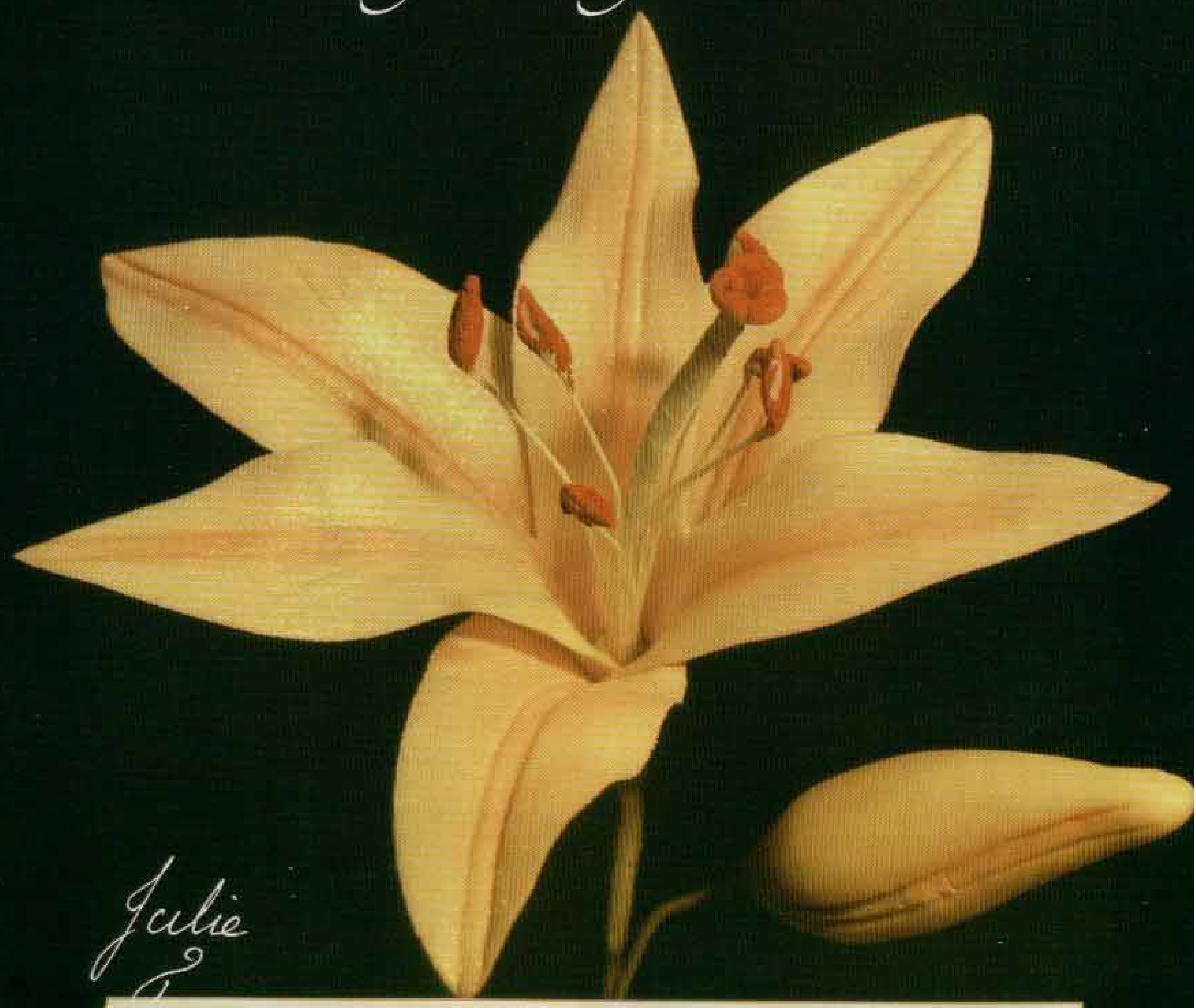
– (Dianthus Caryophyllus)

YOU WILL NEED

- carnation cutter, small, medium or large (Orchard Products)
- calyx cutter-slightly smaller than the carnation cutter
- stamen cotton
- wire 26 gauge
- stemtex white, light green
- plain friller (JEM)
- paste colour rose pink, leaf green (Wilton)
- dusting powders pale green, carnation

The Flower Collection

Day Lily – (Hemerocallis)



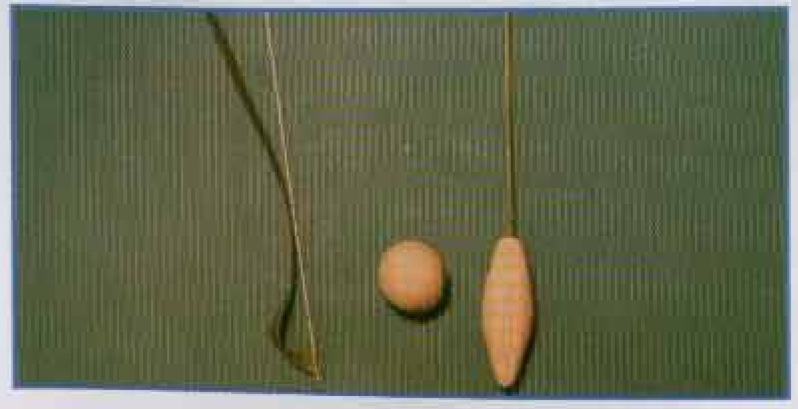
YOU WILL NEED

- day lily cutter 37, 21 set 1 (JEM)
- double veining tool (JEM)
- small lily stamens
- wire 26, 20 gauge
- stemtex white
- multi purpose single-sided veiner (Sunflower Sugarart)
- flower former 4A (JEM)
- paste colour cream (Sugarflair)
- dusting powder spring green, skintone (Sugarflair)
- dusting powder orange pearl (Vee Bee)

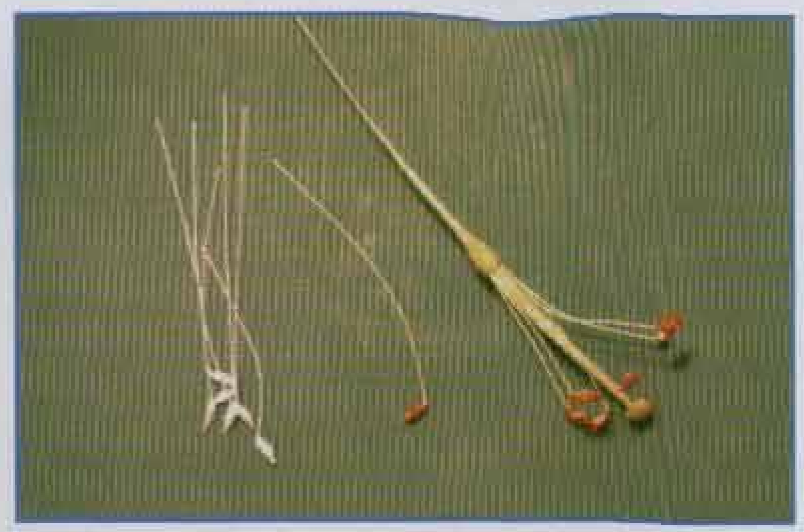
PISTIL

1 Tape a 26g wire (slightly shorter than the petal cutter) with white tape. Add a three lobed ball on the end. Dust the style light green, glue the stigma and dip into skintone dust. Bend the pistil slightly.

3 Roll cream paste and cut the inner layer, cut between the petals. Vein each petal and draw the double veiner down the centre. Ruffle the edges with a bone tool. Glue the base and wrap around the ovary. Hang upside down until firm enough to turn upright.



5 Tape a 20g wire with green tape and hook. Shape a ball of paste into a bud, insert the wire. Mark 3 double veins along the length.



2 Dip the ends of the lily stamens into glue and then into skintone dust. Tape 6 of these to the pistil and attach a small piece of paste for the ovary.

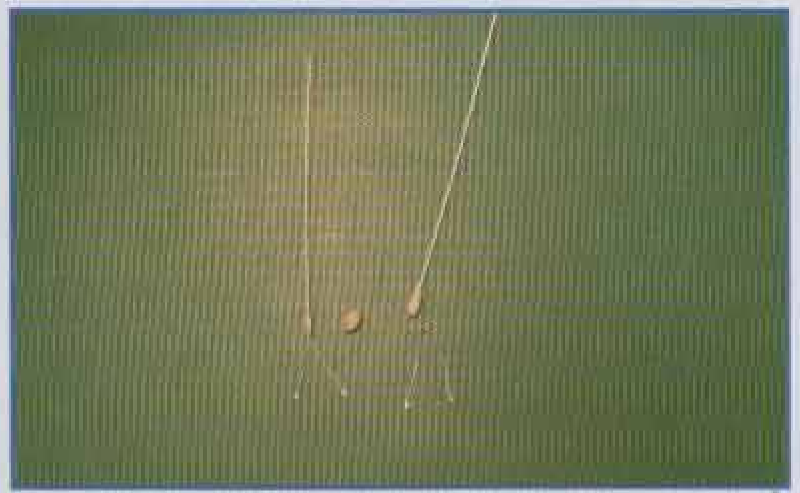
4 Cut 3 outer petals, widen these and vein etc as before. Glue their bases and attach to the first layer. Place in the former until dry.

6 Dust skintone along the central veins on the flower and the bud. Add a touch of green to the base of each and then dust orange pearl over the top to give a lustre. Day lilies come in shades of yellow to copper.

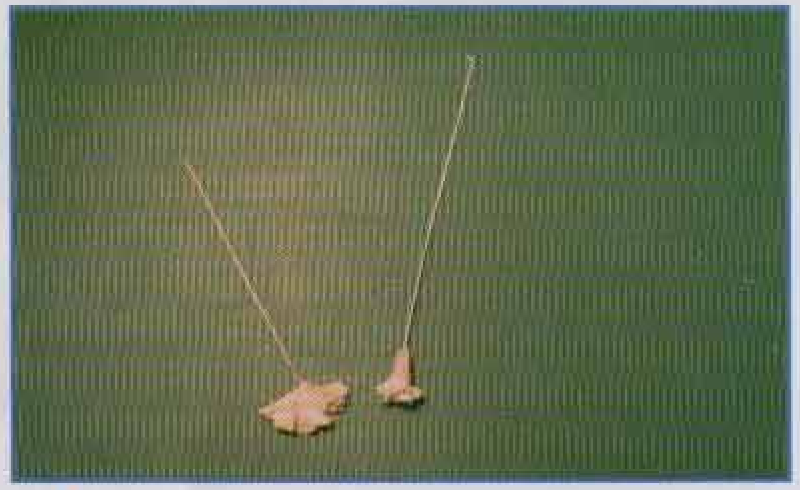
1 Hook a 26g wire and insert a stamen. Tape from the base of the stamen downwards.

3 Roll out pink paste and cut a petal layer. Place this onto a cornfloured board and use a friller tool to frill the edges or a rounded-off cocktail stick. Glue the centre and slide up the wire.

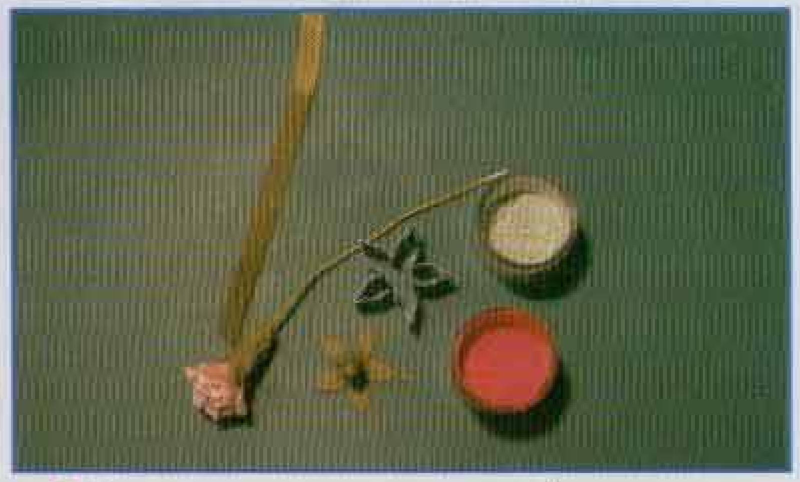
5 Frill and add further (1 or 2) layers as shown for a full carnation.



2 Trim the stamen ends off. Curl the threads with a pair of scissors. Attach a small ball of paste at the base of the stamen thread.



4 Fold in half to hide the blob and glue one side and fold over. Turn over and fold in the other side. Forming a Z shape when viewed from the top.



6 Use green tape to cover the stem. Add green to the pink paste and shape a mexican hat. Cut out a calyx and trim the tips. Add beneath the flower and cut a star calyx at the base. Use a flat brush with carnation colour across the top of the flower to tint the edges. Dust the calyx with pale green.

Countdown To A Wedding - part 2

As you may recall from last month, for 2009 I am tracking on a month-by-month schedule of the build up to the wedding cake I made last year for David (my son) & Rachel.

After the initial euphoria about the forthcoming nuptials and agreement of the design it was time for some serious work. The first thing to tackle was making the cake so it would have time to mature nicely before being coated and decorated. My husband Alan is the expert in this field, so this was his job (actually he has the necessary muscle for a big mix, but it never hurts to pander to his ego!). Three oval fruit cakes where called for and also 2 death by chocolate sponges. The sponges were to be left in the reception's kitchen as cutting cakes ready to be cut and given out to the guests, but more of that nearer the date.

As for the fruit cake; all the best quality ingredients were bought and a full day was spent buying, washing, cutting, weighing and sieving the produce (should I really have got Alan involved?), whilst I prepared the tins. Preparing the tins correctly meant I would get a smooth finish to the surface of the cake which will give less holes that need filling in with marzipan later. Two layers of silicone paper were used per tin and any wrinkles in the paper smoothed out.

Alan has his own recipe (wouldn't he!), which over the years has been honed to produce a rich, tasty fruit cake and a chart for this can be obtained from the Cake office if you either email or send in a stamped self addressed envelope.

At the start of her beginner's series in 2007 Nadene gave a recipe and lots of valuable rich fruit cake making and baking tips (January issue) and you might like to refer to these next time you make a rich fruit cake, but the following points were the key ones that were followed for my cakes:

- Allow at least a day to mix the cakes and several days for the cooking and cooling of the cakes.
- Make sure all the ingredients are at room temperature before you begin.
- Use the best quality ingredients you can buy.
- Once the mixture is in the tin, lift the tin a few inches and drop it. This will remove any air bubbles in the mixture.
- Grease a tiny tin and bake a small amount of cake mixture in this so you can sample the cake and make sure you have the correct blend of spices etc.
- Make sure the oven is up to temperature before the cakes go in and only bake one at a time-unless you are using a catering size oven.
- Place a large tin of water in the bottom of the oven and top this up during baking and have the oven shelf in the centre of the oven.
- If you are using a fan assisted oven refer to the manufacturer's handbook and adjust the oven temperature accordingly.
- For larger cakes turn the oven temperature down to Gas 1/140°C/275°F about two thirds of the way through the baking time.
- Keep an eye on the cake and place a layer of silicone paper on the top if it is browning far too quickly on the top surface, to prevent burning.
- Start checking to see if it is cooked half to 1 hour before the baking time states that it will be ready, do this by taking the tin out of the oven and inserting a thin cake skewer in the centre, leave for a minute and slowly pull it out, it will be clean once the cake is cooked with no crumbs on it.
- Also place your ear close to the cake and listen for any bubbling, which indicates it is uncooked.
- Leave the cake in the tin loosely covered with a clean tea towel overnight. It takes a long time for a rich fruit cake to cool down and if it is turned out too soon it might crack.
- Turn the cake out and keep it in the paper lining it was baked in to keep moistness in the cake.
- Once the cake is cold drizzle either whisky, rum or brandy over the top-It will soak into the cake. Wrap the cake well: keep the lining paper on and then wrap it in either greaseproof paper or clingfilm and then with foil. Place the seams on the cake sides so they don't dig into the cake and dent it. The foil must not touch the cake as this will cause a reaction with the fruit acids and will contaminate your cake.
- Pricking the cakes can introduce bacteria (in the gaps that are created by the pricking instrument) and is not recommended.
- Unwrap the cakes at weekly intervals and pour more alcohol over the surface and then rewrap carefully, replace the wrappings when necessary.
- Store the cakes in a cool, dry place.

Now the cakes can be left to mature and whilst this is happening it's time to get on with the decorations and we'll look at some of these next month.